MODEL ENGLISH

DONNELLY

BOOK ONE

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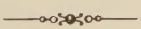
MODEL ENGLISH

BOOK I

THE DEVELOPMENT OF THOUGHT

BY

FRANCIS P. DONNELLY, S.J.



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PREFACE.

The present book was formerly called *Imitation and Analysis.* The briefer and more suggestive title of *Model English* is now given to the book. The sub-title, *The Development of Thought*, explains the exact difference between *Book I* of the course and *Book II*, which has for a sub-title, *The Qualities of Style.*

Rhetoric or the art of composition has from the beginning recognized three stages in writing or speaking. After the subject has been chosen, the first work of composition is to find material which will prove and amplify the subject. This stage was known as *inventio* and is called here Development of Thought. After the material has been gathered, it must be arranged. This stage was called *dispositio* or Arrangement of Thought. Both books of the series treat adequately of the ordering of thought, a stage which requires, at best, but brief discussion. The last stage is the actual expression of the developed thought and was called *elocutio*, which corresponds to what is comprehensively described as Style. The second book of this course in English, the sub-title of which is *The Qualities of Style*, keeps in view throughout the third stage of composition.

Very early in the history of composition, teachers of the art classified under different headings the various sources of proofs used in establishing and amplifying a statement. The writer might derive his proof and development from some idea in his proposition, by

defining that idea, by referring to the class characteristics of the idea, by citing specific instances of it, by adducing its constituent parts, or by insisting on the term or etymology of the term embodying the idea. All proofs drawn from the idea itself, therefore, were classified under six headings : definition, class, species, parts, name, etymology.

It was also noted that proofs might be drawn from sources connected with the idea. There were five such sources distinguished according to the closeness of the connection : two, causes and effects, had essential connection ; two, antecedents and consequents, had very close connection ; one, circumstances, had less intimate connection with the original idea.

Finally, it was seen that proofs might be drawn from sources related to the idea through likeness or unlikeness, by comparison and contrast.

In *Model English, Book I,* only eight of these sources are used. Definition is called paraphrase here, while in *Book II,* the two terms are more exactly discriminated. Species and parts are grouped under Enumeration. Name, etymology, antecedents and consequents are omitted, as not of wide utility for younger students.

To teach the development of thought is therefore the specific purpose of *Book I.* This teaching is carried on under the guidance of model passages which afford concrete embodiments of the eight general categories just described.

Analysis is demanded, too, because analysis insures a better imitation. The effect of analysis is to generalize the model by stripping it of particular allusions and references and by revealing the fitness of the model for many other topics. The paragraph, for instance, on

page 7, taken from *The Widow and Her Son*, when analyzed, is shown to be composed of two contrasted parts. The heart-ache of the spectator does not arise from contemplating the sorrows of the rich or the sorrows of the young, but from contemplating the sorrows of a poor, old widow, bereft of her only son. In the case of the rich three outward appliances give them solace; in the case of the young their natures, likened to three things, easily cast off sorrow; but the mother has not the solaces of rich or young and has in addition particular causes of distress which pain the spectator.

Now by studying the outward form and the contents of this paragraph, we may generalize and see that a certain effect produced by an object will be intensified by contrasting it with lesser effects from other similar objects, and by placing last the most potent cause of the required effect. If I wish to produce love of a book, I select several of its good points, keeping the best for the last and showing how the other points are better exemplified in this particular book than in other books. Enthusiasm for any cause, admiration for any object, shrinking from a peril, the purchase of an article of any kind, these and many other subjects can be handled with a development similar to Irving's.

This analysis illustrates how originality is not impaired by rational imitation. The student furnishes his own thoughts and words in a free imitation, following the model in the method of development. The resulting product may have not a single idea and very few words like the model and so there is no interference with the student's original power of thought. If composition is not to be kept always at an elementary stage, every

one who wishes to write must avail himself not only of the idioms but also of the forms of sentences, paragraphs, and longer compositions, which have been perfected and handed on. To originate idioms and forms belongs to experienced writers; beginners can only give what they have heard or seen. If a standard model is not proposed to them, they will give the English they know by talk or the English they see in the newspaper. This latter English at its best is mostly of one kind, simple narrative, and unless the finer rhythms of the best writers are kept before students in their reading, study, and composition work, other processes besides narration and the finer types of composition will not receive adequate and fitting expression.

Reynolds has very shrewdly said that the painter who refuses to study and follow other painters will end in the monotonous imitation of himself. In like manner, the student who would cease reading and exclude all imitation will inevitably reproduce himself and the inferior models he hears. Quintilian has marked the extremes, stating that a larger part of all art consists in imitation and yet that no advance is made by imitations alone. The present course of composition encourages originality of thought while proposing excellent models for students to follow in their work. The fitness of the models is guaranteed by a select choice from standard authors and by brief but suggestive study in each case of the passage chosen. We may therefore attain finally the result described by Coleridge, repeating a like idea of Reynolds: "To admire on principle is the way to imitate with originality."

This first book of the course has been criticized for confining its models to Irving. It should be noted that

Irving's *Sketch Book* is not a book of one kind of composition written in uniform style. The *Sketch Book* furnishes examples of all kinds of composition. Besides, beginners must learn the method first, and too much variety might confuse. Again, it was hoped that teachers would apply the method to the other authors studied in their courses. However, all force the objection may have had is removed now in the completed course. When the student has mastered the art of developing his thought, a great variety of standard authors is presented to him in *Book II* for the mastery of expression or style.

F. P. D

January, 1920.

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INTRODUCTION.

"Whenever I read a book or a passage," says Stevenson,[1] "that peculiarly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. I was unsuccessful, and I knew it; and tried again, and was again unsuccessful, and always unsuccessful; but at least in these vain bouts I got some practice in rhythm, in harmony, in construction, and the coördination of parts. . . .

"That, like it or not, is the way to learn to write; whether I have profited or not, that is the way. It was so Keats learned, and there was never a finer temperament for literature than Keats's; it was so, if we could trace it out, that all men have learned; and that is why a revival of letters is always accompanied or heralded by a cast back to earlier and fresher models."

Many writers besides Stevenson have left on record their evidence in favor of imitation. Cardinal Newman, in his *Idea of a University,* says that the style of gifted writers "forcibly arrests the reader, and draws him on to imitate it," and continues: "For myself, when I was fourteen or fifteen I imitated Addison; when I was seventeen I wrote in the style of Johnson; about the same time I fell in with the twelfth volume of Gibbon, and my ears rang with the cadence of his sentences, and I dreamed of it for a night or two. Then I began to

[1] R. L. Stevenson: *A College Magazine,* in *Memories and Portraits.*

make an analysis of Thucydides in Gibbon's style." Ruskin, in the second volume of his *Modern Painters*, imitated Hooker; and speaking of his early writing, he declares, in *Praeterita*, "I have said above that had it not been for constant reading of the Bible, I might probably have taken Johnson for my model of English. To a useful extent I have always done so; in these first essays, partly because I could not help it, partly of set, and well set, purpose." The method that Buckle used to secure force and clearness is related to us by Nathan Sheppard in his work, *Before an Audience*. The method is imitation. "While studying style practically for his own future use, Buckle had been in the habit of taking a subject, whether argument or narrative, from some author,—Burke, for instance,—and to write himself, following of course the same line of thought, and then comparing his passage with the original, analyzing the different treatment so as to make it evident to himself where and how he had failed to express the meaning with the same vigor or terseness or simplicity." A similar method was adopted by Franklin, and will be found fully described in his autobiography.

What so many authors have practised, the following pages attempt to apply systematically to English composition. In his first essays at writing, the beginner must imitate. He must have a model. Where no model is furnished by the teacher, the student will either blindly grope his way along in an unknown kind of composition without interest and without good results, or will call to mind inferior models that his limited and more or less careless course of reading has made him familiar with. The first object, therefore, of this book is to furnish models for imitation in the work of English composition.

The method of imitation will do more than furnish good models. It will help in some degree to teach the development of thought. Every teacher with any experience in the matter of English writing must have noticed how difficult a task it is to make students follow out a line of thought. Those who are learning to write are wanting in a grasp of their subject; they do not look ahead. In imitations, however, they will be forced to think consecutively and according to a plan, even though the thinking is somewhat mechanical. Their thought must conform itself to the mould before them.

Exercises in imitation serve also to make students realize their deficiencies. Students write up to their ideals, whatever these may happen to be, and have no means of judging in what they have failed. An extrinsic standard is required, and a good model affords such a standard. Words, sentences, paragraphs, the whole composition, are held side by side with the model, and the dullest will find it hard not to detect some difference. It was thus, as we have seen, Buckle and Franklin improved; and Stevenson tells us, in the essay already quoted: "It is the great point of these imitations that there still shines beyond the student's reach his inimitable model. Let him try as he please, he is still sure of failure; and it is a very old and true saying that failure is the only highroad to success. I must have had some disposition to learn, for I clear-sightedly condemned my own performances."

There are other advantages to be gained from a book of exercises of this kind, and a little experience will soon bring them to light. Some apparent disadvantages should be considered. First of all, there is the appearance of insincerity and falseness in the best imitations. They

look like counterfeits or wax models of living originals. The fact must be admitted. It should be remembered, however, that these are exercises, and all exercises labor to some extent under the same difficulty. Besides, this disadvantage does not deter painters and sculptors from copying the old masters, and need not necessarily frighten us away from imitation.

More serious, at first sight, is the difficulty which is proposed and answered by Stevenson in the same essay (*A College Magazine*): "Perhaps I hear some one cry out, But this is not the way to become original! It is not; nor is there any way but to be born so. Nor yet, if you are born original, is there anything in this training that shall clip the wings of your originality. There can be none more original than Montaigne, neither could any be more unlike Cicero, yet no craftsman can fail to see how much the one must have tried in his time to imitate the other. Burns is the very type of a prime force in letters: he was of all men the most imitative. Shakespeare himself, the imperial, proceeds directly from a school. It is only from a school that we can expect to have good writers; it is almost invariably from a school that great writers, these lawless exceptions, issue. Nor is there anything here that should astonish the inconsiderate. Before he can tell what cadences he prefers, the student should have tried all that are possible; before he can choose and preserve a fitting key of words, he should long have practised the literary scales; and it is only after years of such gymnastics that he can sit down at last, legions of words swarming to his call, dozens of turns of phrase simultaneously bidding for his choice, and he himself knowing what he wants to do and (within the narrow limits of a man's ability) able to do it."

IMITATION.

Definition. — To imitate, as a literary exercise, is to model one's own composition upon that of another.

Kinds of Imitation. — There are two kinds of imitation. In one the *thoughts* as well as the *style* are reproduced; in the other the *style alone* is followed.

Reproduction. — The first kind is properly called reproduction and may be practised in three ways: (1) a passage is read from an author, and the student is asked to rewrite it from memory, as like the original as possible; (2) the incidents of a narrative poem or the details of a descriptive poem are required to be set forth in prose; (3) a sentence, paragraph, or essay is analyzed, and the student endeavors to reproduce the passage from the analysis he has made, comparing afterwards his version with the original and noting the differences. The first and third of these ways of reproduction may be used to advantage in the many passages cited in the exercises that follow.

Imitation properly so called. — The second kind of imitation consists in adopting the style of an author with a change of subject.

Close Imitation. — The imitation is said to be close when the very words and expressions of the author are applied to another subject. Irving speaks thus of a mother's love: —

Oh, there is an enduring tenderness in the love of a mother to a son that transcends all other affections of the heart! It is neither to be chilled by selfishness, nor daunted by danger, nor weakened by worthlessness, nor stifled by ingratitude. She will sacrifice every comfort to his convenience, she will surrender every pleasure to his enjoyment, she will glory in his fame and exult in his prosperity: and if misfortune overtake him, he will be the dearer to her from misfortune; and if disgrace settle upon his name, she will still love and cherish him in spite of his disgrace; and if all the world beside cast him off, she will be all the world to him. — *The Widow and Her Son.*

By applying these words to the love of a patriot for his country and making the necessary changes, we get the following close imitation: —

Oh, there is an enduring ardor in the love of a true patriot for his country that transcends all other affections of the heart! It is neither to be chilled by selfishness, nor daunted by dangers, nor weakened by adversity, nor stifled by ingratitude. He will sacrifice every good for that country's welfare, he will surrender every pleasure for its advancement, he will glory in its fame and exult in its prosperity: and if misfortune overtake it, it will be dearer to him from misfortune; and if defeat threaten its existence as a nation, he will still love and cherish it in spite of its defeat; and if all the world turn against it, he will face all the world for it.

The same passage could be adapted to the description of a martyr's constancy to his cause or of an enthusiast's ardor in his favorite pursuit.

Free Imitation. — The imitation is free when the words and expressions are changed wholly or in great part, while the method of handling the subject and developing the thought remains the same. Irving gives us the following description of a poor widow's sorrow over an only son: —

When I saw the mother slowly and painfully quitting the grave, leaving behind her the remains of all that was dear to her on earth, and returning to silence and destitution, my heart ached for her. What, thought I, are the distresses of the rich! They have friends to soothe — pleasures to beguile — a world to divert and dissipate their griefs. What are the sorrows of the young! Their growing minds soon close above the wound — their elastic spirits soon rise beneath the pressure — their green and ductile affections soon twine round new objects. But the sorrows of the poor, who have no outward appliances to soothe — the sorrows of the aged, with whom life at best is but a wintry day, and who can look for no after-growth of joy — the sorrows of a widow, aged, solitary, destitute, mourning over an only son, the last solace of her years; these are indeed sorrows which make us feel the impotency of consolation.

— *The Widow and Her Son.*

A free imitation of this paragraph, on the subject, "The Joys of Youth," will run as follows: —

When I see a lad rushing joyously from his home, playing with his comrades, and returning to his mother tired but contented after his sport, my heart is filled with envy of his happy lot. What, think I, are the pleasures of the rich! They have cares to disturb — ill-health to lessen — an anxious, perhaps remorseful conscience to diminish and dispel their happiness. What are the enjoyments of the wicked! Their ill-gotten gains are soon spent — their wild excesses soon come to an end — their weakened and wasted bodies soon succumb to the ravages of disease. But the joys of the young who have no troubles to worry them — the joys of the innocent, with whom life is one long summer day, and who have no bitter remorse to expect — the joys of a lad, free from care, glowing with health, inspired with hope; these are indeed joys which make us feel envious of their fortunate possessors.

In the exercises that follow, the second kind of imitation has been put in practice, and the aim has been to imitate freely rather

than closely. It has been deemed more profitable, also, to insist rather upon following out the same development of thought, than to strive after those higher graces of style in the original, which, because they are more delicate and elusive, are for that reason more difficult to reproduce.

I. SENTENCE.

PRECEPTS.

1. THE PERIOD AND THE LOOSE SENTENCE.

The Period. — A period is a sentence in which the meaning is suspended to the close; as, —

On one of those sober and rather melancholy days in the latter part of autumn, when the shadows of morning and evening almost mingle together and throw a gloom over the decline of the year, I passed several hours in rambling about Westminster Abbey. — *Westminster Abbey.*

The essential element of the period is given in the definition. To have a period in its perfection the sentence should be harmonious and somewhat ample.

The Loose Sentence. — A loose sentence is one in which there is no complete suspension of meaning. Unlike the period, if stopped before the end, it makes sense; as, —

He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or the sail of a lagging bark here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands. — *Rip Van Winkle.*

More attention is given to the periods in the exercises, because being usually longer, they are better suited to exemplify the development of thought and give more scope for study and imitation. They are also more difficult to write, and, when mastered, insure

to the student a command of the other kinds of sentences. It would be a mistake, however, to suppose that periods should occur frequently in every kind of English composition. They must be used with discretion and be relieved by loose sentences or by sentences partly periodic in structure.

The period has its most frequent application in passages of force and feeling. It will be found oftener where persuasion or proof is called for. The end of a paragraph or of an essay is a favorite place for periods in the *Sketch Book*. On the other hand, they occur more rarely in simple description or narrative. To show the relative frequency of the period and the loose sentence in different kinds of writing, a comparison should be made between the two sketches, *Rip Van Winkle* and *English Writers on America*. In the imitations, the student should carefully note the place from which the model period is taken and the reason for its use.

2. SUSPENSION OF SENSE.

Means of Effecting Suspense. — Suspense in a period is brought about in three ways.

1. By **inversion**, which consists in placing the modifying clause or phrase or predicate before the part of the sentence modified. Inversion results from the transposition: —

a. Of a *clause*, when the subordinate clause is placed before the principal clause; as, —

When the ship is decked out in all her canvas, every sail swelled, and careering gayly over the curling waves, how lofty, how gallant, she appears — how she seems to lord it over the deep! — *The Voyage.*

b. Of a *phrase*, when the phrase is placed before the word it modifies. In most periods the phrase will be found at the beginning; as, —

Accustomed, as we are in our country, to know European writers only by their works, we cannot conceive of them, as of other men, engrossed by trivial or sordid pursuits. — *Roscoe.*

c. Of a *predicate*, when the predicate is placed before the subject. Examples of such inversion are not common in the *Sketch Book*. In the following example we have the transposition of a phrase, as well as of the predicate.

In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow of the name of Rip Van Winkle. — *Rip Van Winkle.*

2. By **accumulation of subjects**; as, —

The manners of her people — their intellectual activity — their freedom of opinion — their habits of thinking on those subjects which concern the dearest interests and most sacred charities of private life, are all congenial to the American character. — *English Writers on America.*

3. By the **use of correlative words**, which go in pairs and are of such a nature that when one of the pair is found in a sentence, the meaning is kept in suspense until the other is stated; as, —

So vividly and naturally are these scenes of humor depicted, and with *such* force and consistency are the characters sustained, *that* they become mingled up in the mind with the facts and personages of real life. — *The Boar's Head Tavern.*

Examples of such correlatives are: *both — and, either — or, not — but, not only — but also, some — others, former — latter, partly — partly,* etc.

3. DEVELOPMENT OF PERIODS.

Definition. — By development or amplification is meant a fuller statement of a proposition with the view of making the thought clearer, more pleasing, or more forcible.

Mere abundance of words does not constitute amplification. With the fulness of statement there should be a real advance of thought in definiteness and completeness and a more and more effective appeal to the imagination, the mind, or the will of the reader.

Modes of Development. — Periods are developed from simple propositions: —

1. By **paraphrase.** Development by paraphrase consists in stating more in detail what is summarily expressed by the proposition. In the following sentence the latter part is a paraphrase of the former: —

There is certainly something more affecting in these prompt and spontaneous offerings of nature than in the most costly monuments of art; ‖ the hand strews the flower while the heart is warm, and the tear falls on the grave as affection is binding the osier round the sod; but pathos expires under the slow labor of the chisel, and is chilled among the cold conceits of sculptured marble. — *Rural Funerals.*

2. By **enumeration.** Development by enumeration consists in applying to the individuals of a class or to the parts of a whole what the proposition predicates of the class or of the whole. Both kinds of enumeration are exemplified in the following passage, in which the second sentence is a development of the first. The individual charms and the parts of the whole country are both enumerated, and of each part is predicated its appropriate charm.

On no country have the charms of nature been more prodigally lavished. Her mighty lakes, like oceans of liquid silver; her mountains, with their bright aërial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; her broad, deep rivers, rolling in solemn silence to the ocean; her trackless forests, where vegetation puts forth all

its magnificence; her skies, kindling with the magic of summer clouds and glorious sunshine; — no, never need an American look beyond his own country for the sublime and beautiful of natural scenery. — *The Author's Account of Himself.*

3. By **causes or effects.** This development adduces the reasons for a proposition or the results which arise from the truth of it. In the following example the period is a development of the preceding sentence and adduces the causes by which the home feeling is aroused.

It is gratifying to see that home feeling completely aroused which holds so powerful a place in every English bosom. The preparations making on every side for the social board that is again to unite friends and kindred; the presents of good cheer passing and repassing, — those tokens of regard and quickeners of kind feelings; the evergreens distributed about houses and churches, emblems of peace and gladness: all these have the most pleasing effect in producing fond associations and kindling benevolent sympathies. — *Christmas.*

Development by means of effects is exemplified by the following sentence, in which it is proved that commerce is a glorious human invention by adducing the results it has achieved.

What a glorious monument of human invention, which has in a manner triumphed over wind and wave, has brought the ends of the world into communion, has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south, has diffused the light of knowledge and the charities of cultivated life, and has thus bound together those scattered portions of the human race between which nature seemed to have thrown an insurmountable barrier.

— *The Voyage.*

4. By **circumstances.** This development consists in stating the truths connected with a person, a thing, a

time, or a place, that help to prove or explain the proposition. In the following example the proposition "The situation of the Pilgrims was to the last degree gloomy and disheartening," is explained and proved in the next sentence by recounting the circumstances of persons (*number, sickness,* etc.); of place (*wilderness, savage tribes,* etc.); of time (*winter,* etc.).

When the Pilgrims, as the Plymouth settlers are called by their descendants, first took refuge on the shores of the New World from the religious persecutions of the Old, their situation was to the last degree gloomy and disheartening. Few in number, and that number rapidly perishing away through sickness and hardships, surrounded by a howling wilderness and savage tribes, exposed to the rigors of an almost arctic winter and the vicissitudes of an ever-shifting climate, their minds were filled with doleful forebodings, and nothing preserved them from sinking into despondency but the strong excitement of religious enthusiasm. — *Philip of Pokanoket.*

5. By **comparison**. This development consists in illustrating or proving the proposition by a similitude or analogy. In the two following sentences the second is a development of the first by means of a comparison.

Indeed, he has extended his relations of pride and policy so completely over the whole country that no event can take place without infringing some of his finely-spun rights and dignities. Couched in his little domain, with these filaments stretching forth in every direction, he is like some choleric, bottle-bellied old spider who has woven his web over a whole chamber, so that a fly cannot buzz nor a breeze blow without startling his repose and causing him to sally forth wrathfully from his den. — *John Bull.*

A comparison at the end of a paragraph, as in the example, is of frequent occurrence in the *Sketch Book.*

There will, perhaps, be some difference of opinion as to the pre-

cise method of development used in certain passages. Under some conditions causes and effects may be considered circumstances. Again, all three may belong to a class, and so fall under development by enumeration. In any case this difference of opinion need not worry the student. His purpose is to learn to write, and provided he understands how the thought is developed, it will matter little what name he gives the development.

EXERCISES.

1. IMITATION OF PERIODS.

EXERCISE I.

Model.

He lives with antiquity and posterity; with antiquity, in the sweet communion of studious retirement; and with posterity, in the generous aspirings after future renown. — *Roscoe.*

Briefly: "He is independent of the world around him."

This sentence is developed by giving the circumstances of his life that prove this independence.

Remarks. — The model is a balanced sentence. Be careful to have appropriate prepositions in the development.

Imitation.

Briefly: Washington is worthy of admiration and imitation.

Developed by giving the causes or reasons: —

Washington is worthy of admiration and imitation; of admiration, for his great qualities as a soldier and a statesman; of imitation, for his patriotism in war and his integrity in peace.

Subjects.

Complete, according to the same model, the following sentences: —

Rowing contributes to health and amusement . . .

The inventions of our age are objects of wonder and delight . . .

The depths of the forest were gloomy and grand . . .

Cæsar's conquests were noted for their rapidity and success . . .

Napoleon was a general remarkable for ability and unscrupulousness . . .

Irving's style pleases us by its simplicity and its elegance . . .

EXERCISE II.

Model.

A little while and the smile will vanish from that cheek — the song will die away from those lips — the lustre of those eyes will be quenched with sorrow; and the happy heart, which now beats lightly in that bosom, will be weighed down by the cares and miseries of the world. — *The Wife.*

Briefly: Soon she will be unhappy.

Developed by enumerating parts of the body where joy is manifested.

Remarks. — The model is a loose sentence. Notice the growth in the length of clauses, keeping pace with the climax in thought.

Imitation.

Briefly: Soon he will be angry.

Developed as above: —

A little while and the flush of anger will redden his cheeks; wrathful words will fall from his lips; his mild eyes will flame with resentment; and the blood which now courses so calmly through his veins, will rush through them with all the wild pulsations of rage.

Subjects.

The angry men soon became calm.

The horse will soon grow furious.

The hatred he felt soon gave place to love.

Washington felt great pity for his suffering soldiers.

The tree shaken by the tempest soon ceased to be moved.

The most stolid schoolboy will be glad at the granting of a holiday.

EXERCISE III.

Model.

Amidst the general call to happiness, the bustle of the spirits, and stir of the affections, which prevail at this period, what bosom can remain insensible? — *Christmas.*

Briefly: At Christmas, who can remain unmoved?

Sense suspended by the transposition of a prepositional phrase.

Developed by circumstances.

Imitation.

Briefly: On Memorial Day, who feels not sorrow for the dead?

Developed by circumstances: —

Amidst the solemn dirges, the sad words of remembrance, and stifled emotions which prevail on Memorial Day, what heart does not feel a throb of sorrow for the soldier who has died for his country?

Subjects.

Independence Day.
Thanksgiving.
A College Victory.
A Battle Won or Lost.
The Death of a Mother or of an Only Child.
A Riot.

EXERCISE IV.

Model.

The ships of war that prowled like guardian giants along the coast, the headlands of Ireland, stretching out into the channel, the Welsh mountains towering into the clouds, — all were objects of intense interest. — *The Voyage.*

Briefly: Everything seen from the ship was an object of interest. (*Point of view: from a ship nearing shore.*)

Sense suspended by accumulation of subjects.

Developed by enumeration of the objects of interest.

Remarks. — Vary the modifiers of the different subjects, using now a phrase, again a clause. Exercise care in the choice of details, choosing those that excite the feeling indicated. Pay attention to the order in which you put the details.

Imitation.

Briefly: This is an age of material progress.

Developed as above: —

The great railroads that encircle the earth, the monster steamships rushing over the ocean with ever-increasing speed, the countless inventions facilitating the production of everything that can contribute to man's need or comfort, — all proclaim this an age of material progress.

Subjects.

Everything was an object of delight. (*Point of view: sailing on some river.*)

The appearance of the sky excited awe. (*Point of view: moonlight night, sunset, or during a storm.*)

The Falls of Niagara amaze us.

The history of America's struggle for independence fills us with pride.

Irving's style is a source of unending pleasure.

A great masterpiece, picture, statue, or cathedral, is a cause of admiration.

EXERCISE V.

Model.

To see him striding along the profile of a hill on a windy day with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield. — *The Legend of Sleepy Hollow.*

Briefly: To see him, one might have mistaken him for famine or a scarecrow.

Sense suspended by transposing the infinitive phrase.

Developed by circumstances and by comparison.

Imitation.

Briefly: To see a graceful skater, you might have fancied that he moved about like the eagle.

Developed by circumstances and by comparison: —

To see a graceful skater gliding over the ice, poising lightly now on one foot and now on the other, and moving forward in a succession of broad sweeping curves, you might have fancied that he was clad with invisible wings which enabled him to circle about on the glassy surface of the ice as the eagle wheels aloft in its flight through the air.

Subjects.

To see the ships of Columbus, the ignorant Indians might well have mistaken them for huge birds. (*Enumerate some circumstances connected with the appearance of the ships, and develop the comparison.*)

The Hero of the Game. (*Circumstances connected with his reception, and comparison with a Roman Triumph.*)

An Old Man. (*Circumstances, and comparison with "the last leaf on the tree."*)

A Policeman. (*Circumstances, and comparison with the Colossus of Rhodes.*)

"Leafless, stemless, floating flower,
From a rainbow's scattered bower."
— *The Butterfly* (*Tabb*).

EXERCISE VI.

Model.

But in the depth of winter, when nature lies despoiled of every charm and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. — *Christmas.*

Briefly: In winter we look to moral sources for pleasure.

Sense suspended by a prepositional phrase and a dependent clause.

Developed by circumstances.

Remarks. — A transitional period. Emphasis requires that the prepositional phrase be first: "in the depth of winter" is opposed to "at other times." Exercise care in the choice of circumstances, selecting those that produce the feeling described.

Imitation.

Briefly: In June we admire nature.

Developed by circumstances: —

But on the balmy mornings of June when the fading stars recede before the bright glow of the summer sun, we stand in admiration of the beauties of earth.

Subjects.

Football is the game for autumn.

The seashore is a pleasant place in summer.

A book is a pleasing companion on a rainy day.

Skating in Winter. (*Give other circumstances than those given above.*)

We feel awe when alone in a church by night.

A View of St. Peter's.

EXERCISE VII.

Model.

Born in a place apparently ungenial to the growth of literary talent; in the very market-place of trade; without fortune, family connections, or patronage; self-prompted, self-sustained, and almost self-taught; he has conquered every obstacle, achieved his way to eminence, and, having become one of the ornaments of the nation, has turned the whole force of his talents and influence to advance and embellish his native town. — *Roscoe.*

Briefly: Under every disadvantage of birth, he has made his way to eminence and become a benefactor of his native town.

Sense suspended by a participial phrase.

Developed by circumstances connected with his birth.

Imitation.

Briefly: A youth reared in the slums will scarcely be a good man or good citizen.

Developed by circumstances: —

Reared in a spot blighting to the growth of virtue; in the very atmosphere of crime; without instruction, good companionship, or suitable care; poor, ragged, and dirty; a youth will find

it difficult to become a good man, and failing in that, will not be able to exercise the duties of a good citizen.

Subjects.

Educated without a knowledge of history, a man will be a poor statesman.

Remaining in his native town always, a man will be narrow-minded.

Fought as it was, the battle of Bunker Hill was a victory for the Americans.

Sailing on the sea, a boy is filled with gladness.

> "Standing on the Persian's grave,
> I could not deem myself a slave."
> — *Byron on Marathon* (*The Isles of Greece*).

Gazing at the tombstones, I realized the shortness of life. (*Cf. Gray's Elegy.*)

EXERCISE VIII.

Model.

The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasure of the social circle. — *Christmas.*

Briefly: Winter makes us social.

Sense suspended by accumulation of subjects and by a dependent clause.

Developed by giving the circumstances and effects of winter.

Imitation.

Briefly: Summer draws us out of doors.

Developed by circumstances and effects: —

The brightness and cheerfulness of the landscape, the warm sun and smiling nature, while they render out-door life pleasant, tempt us to wander forth and look about, and make us appreciate more the loveliness of the earth.

Subjects.

Baseball makes us strong.

"Reading maketh a full man."

"Lives of great men all remind us
We can make our lives sublime."

The study of astronomy should elevate the mind. (*Effects of any other study.*)

The song of the skylark fills us with joy. (*Cf. Shelley's Skylark.*)

"Music hath charms to soothe the savage breast."

A holiday brings joy to the heart of the schoolboy.

Exercise is a help to study.

EXERCISE IX.

Model.

Though he had been as roughly used in different countries as a poor sheep that is fleeced by every hedge and thicket, yet he spoke of every nation with candor and kindness, appearing to look only on the good side of things. — *The Angler.*

Briefly: Though roughly used everywhere, he spoke well of all.

Sense suspended by a dependent clause.

Developed by comparison.

Imitation.

Briefly: Though Webster failed at school in speaking, he became a great orator.

Developed by comparison: —

Though Daniel Webster made as complete a failure in his first attempt at public speaking as the Athenian Demosthenes did in his maiden speech at the law court of Athens, yet by perseverance and industry he achieved success, becoming the greatest orator of America, as Demosthenes was of Athens.

Subjects.

Though Greek is difficult, it well repays our study.
(*Comparison with a miner or discoverer.*)

Though study is arduous, it has its great rewards.
(*Comparison with mountain climbing.*)

Robert Bruce's failures compared with the spider's.

All is not gold that glitters.

"Like a star of heaven,
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight."
— *Shelley's Ode to a Skylark.*

EXERCISE X.

Model.

He who has sought renown about the world, and has reaped a full harvest of worldly favor, will find after all that there is no love, no admiration, no applause, so sweet to the soul as that which springs up in his native place. — *Stratford-on-Avon.*

Briefly: The most famous will find the glory of their native place the sweetest.

Sense suspended by a dependent clause and by correlatives.

Developed by paraphrase.

Remarks. — Notice the repetition of "no" and the paraphrase of glory; love, admiration, applause. Notice, too, the climax.

Imitation.

Briefly: The sinner will always be forgiven by his mother.

Developed by paraphrase: —

He who has led a life of wickedness, and has sounded the dark depths of crime, will find after all that there is no fault, no offence, no sin so heinous as to harden towards him the heart of her who gave him birth.

Subjects.

The unfortunate will find a true friend the best solace.

There is no place like home.

The traitor will meet with universal contempt.

Washington is the most glorious name in our history.

Ulysses after all his travels found Ithaca the best place.

The traveller can find no grander sight than the sea.

EXERCISE XI.

Model.

Who, even when the tomb is closing upon the remains of her he most loved, when he feels his heart, as it were crushed, in the closing of its portal, would accept of consolation that must be bought by forgetfulness? — *Rural Funerals.*

Briefly: When a loved one is buried, who will seek consolation in forgetfulness? or, "The sorrow for the dead is the only sorrow from which we refuse to be divorced."

Sense suspended by dependent clauses.

Developed by circumstances and effects.

Remarks. — The repetition of "closing" does not seem good. The interrogative form is adopted because the feeling of the passage is growing more intense.

Imitation.

Briefly: Who at graduation will feel no sorrow?
Developed by circumstances and effects: —

Who, when he is graduated from the place where he spent many happy days, when he feels as though he is separated forever from his youthful companions, would condescend to blot out all this sadness by forgetting, as he goes out into the great world, his dear old college home?

Subjects.

Who can remain indifferent when his country is in danger?

Who can cross the streets of a city without some fear?

Who, upon beholding a storm at sea, is unmoved?

Who, even when he reads of Napoleon's achievements, is not astonished?

"O, who can hold a fire in his hand.
By thinking on the frosty Caucasus?"
— *Richard II.*

"Or cloy the hungry edge of appetite.
By bare imagination of a feast?"
— *Richard II.*

"Breathes there the man, with soul so dead,
Who never to himself has said,
This is my own, my native land!"
— *Scott.*

EXERCISE XII.

Model.

She scatters the seeds of genius to the winds, and though some may perish among the stony places of the world, and some be choked by the thorns and brambles of early adversity, yet others will now and then strike root even in the clefts of the rock, struggle bravely up into sunshine, and spread over their sterile birthplace all the beauties of vegetation. — *Roscoe.*

Briefly: "Nature seems to glory in the vigor and luxuriance of her chance productions," or, Varied is the fate of genius.

Sense suspended by dependent clauses and correlatives.

Developed by paraphrase and comparison.

Imitation.

Briefly: Fortune seems to glory in the unexpected successes of her votaries.

Developed by paraphrase and comparison: —

Fortune launches her votaries on the stormy sea of life, and though some may perish on hidden reefs and some go down in the tempest that breaks over them, yet others will weather the fiercest storms, be piloted through all dangers, and glide safely into the haven of prosperity.

Subjects.

Adversity tests friendship. (*Paraphrase, using comparison drawn from smelting.*)

Trials show men's worth. (*Paraphrase, comparing the effects of a storm on a forest or on buildings.*)

Various are the fates of soldiers. (*Circumstances of their deaths.*)

Describe college graduates in the battle of life.

EXERCISE XIII.

Model.

As I have been awakened by the waits in that still and solemn hour, "when deep sleep falleth upon man," I have listened with a hushed delight, and connecting them with the sacred and joyous occasion, have almost fancied them into another celestial choir announcing peace and good will to mankind. — *Christmas.*

Briefly: As I have been awakened by the waits, I have listened and fancied them into another celestial choir.

Sense suspended by a dependent clause and a participial phrase.

Developed by circumstances and comparison.

Imitation.

Briefly: As I have heard the birds in the morning, I have fancied them choristers.

Developed by circumstances and comparison: —

As I have arisen in the bright and joyous morning, when the warm rays of the sun dart through the foliage, I have heard the happy melody of the birds, and connecting them with the circumstances of the time, I have fancied them into some band of choristers sounding a salute to the coming day.

Subjects.

The song of the nightingale. (*Circumstances, and comparison with one in sorrow.*)

Niagara Falls. (*Circumstances, and comparison with cannonading.*)

Moonlight on the sea. (*Circumstances, and comparison with angels' pathway.*)

The slow beating of a dying man's heart. (*Circumstances, and comparison with muffled drums beating a funeral march.*)

EXERCISE XIV.

Model.

As the enraptured Ichabod fancied all this, and as he rolled his great green eyes over the fat meadow-lands, the rich fields of wheat, of rye, of buckwheat, and Indian corn, and the orchards burdened with ruddy fruit, which surrounded the warm tenement of Van Tassel, his heart yearned after the damsel who was to inherit these domains, and his imagination expanded with the idea how they might readily be turned into cash and the money invested in immense tracts of wild land and shingle palaces in the wilderness. — *Legend of Sleepy Hollow.*

Briefly: As Ichabod fancied all this, and as he gazed at Van Tassel's farm, he wished to have Van Tassel's daughter, and he imagined what could be done with her property.

Sense suspended by dependent clauses.

Developed by enumeration and effects.

Imitation.

Briefly: As Scipio gazed at the ruins of Carthage, he wept.

Developed by enumeration and circumstances: —

As Scipio Æmilianus gazed upon the ruined city of Carthage, with its marble palaces and gilded domes and the remains of its former pomp and magnificence, and as he thought of the glory of its conquests and of the renown and victories of the valiant Hannibal, his heart was moved with sorrow at the destiny of that ill-fated city, and, Roman that he was, he wept over the destruction of that proud "Mistress of the Seas" and at the downfall of so powerful and valorous a nation.

Subjects.

Washington viewing his army at Valley Forge. (*Enumeration of hardships and hopes.*)

As Lee looked on his broken army at Appomattox Court House, he pitied his unhappy men and imagined their future. (*Enumeration of misfortunes and gloomy views of the future.*)

Columbus gazing at the New World. (*Enumeration of beauties and great prospects.*)

Describe the feelings of the retreating Greeks at their first sight of the sea. (*Cf. Xenophon's Anabasis.*)

Describe some view, enumerating its details and noting the effect upon you.

"The mountains look on Marathon,
And Marathon looks on the sea;
And musing there an hour alone,
I dreamed that Greece might still be free."
— *Byron's Isles of Greece.*

(*Enumerate the memories of Marathon that the poet mused upon and the results of the freedom he dreamt of.*)

EXERCISE XV.

Model.

When anything that was read or related displeased him, he was observed to smoke his pipe vehemently, and to send forth short, frequent, and angry puffs; but when pleased, he would inhale the smoke slowly and tranquilly, and emit it in light and placid clouds; and sometimes, taking the pipe from his mouth and letting the fragrant vapor curl about his nose, would gravely nod his head in token of perfect approbation. — *Rip Van Winkle.*

Briefly: When displeased, he smoked one way; when pleased, another.

Sense suspended by dependent clauses.

Developed by effects.

Remarks. — In the model sentence the part more fully developed is placed second. This fact should be kept in mind in the imitations. The vocabulary used in the imitation sentence is taken from the sketch, *Rip Van Winkle*. This recasting of the author's language will be found useful, as it helps to fix good phrases in the memory.

Imitation.

Briefly: When Rip Van Winkle was left to himself, he acted in one way; when scolded, in another.

Developed by effects: —

When Rip Van Winkle was left to himself, he took the world easy and whistled his time away in perfect contentment: but when Dame Van Winkle lectured him, he shrugged his shoulders, shook his head, and cast up his eyes, saying nothing; and finally provoking thus a new volley from his wife, he was compelled to draw off his forces and take to the outside of the house.

Subjects.

Effects of scolding and petting on a favorite dog or other animal. (*Cf. Dame Van Winkle's scolding of Wolf.*)

Storm and calm on a river or bay.

Describe the looks of a boy when told to study and when permitted to play.

Winter and summer around home.

How a man grieves and how a boy grieves.

A nation on hearing of a defeat and of a victory.

EXERCISE XVI.

Model.

If "sorrow for the dead" has its woes, it has likewise its delights; and when the overwhelming burst of grief is calmed into the gentle tear of recollection, when the sudden anguish and convulsive agony over the present ruins of all that we most loved, is softened away into pensive meditation on all that it was in the days of its loveliness — who would root out such a sorrow from the heart? — *Rural Funerals.*

Briefly: When the grief for our dead has abated, who would be rid of it?

Sense suspended by dependent clauses.

Developed by paraphrase.

(*Following sentence.*) Though it may sometimes throw a passing cloud over the bright hour of gayety, or spread a deeper sadness over the hour of gloom, yet who would exchange it even for the song of pleasure or the burst of revelry? — *Rural Funerals.*

Briefly: Though sorrow for the dead is depressing, yet who would exchange it for joy?

Sense suspended by dependent clauses.

Developed by effects of sorrow.

Imitation.

Failure: its disappointments and its benefits.

Developed as in the model: —

If failure has its disappointments, it has likewise its benefits; and when the keen sense of loss has given way to calmer second thoughts, when bitter humiliation and despairing sorrow over the ruin of all our fondest hopes are subdued into sober reflection on the reason why we failed, who would try to forget the

hard lessons of failure? Though it may cool the ardor of impetuous youth, or lessen for a time one's enthusiasm over some favorite enterprise, yet what sensible man would prefer to it the inexperience of continued good fortune or the rash imprudence born of constant success?

Subjects suitable for either or both of the preceding periods.

College memories: their sorrows and their joys.

Football: its disadvantages and advantages.

Old age: its cares and its consolations.

Study: its difficulty and its reward.

War (*in general or in particular*): its evil and its beneficial results.

Winter has pleasures we would not willingly forego

EXERCISE XVII.

Model.

How would it have cheered the spirit of the youthful bard when, wandering forth in disgrace upon a doubtful world, he cast back a heavy look upon his paternal home, could he have foreseen that before many years he should return to it covered with renown; that his name should become the glory and boast of his native place; that his ashes should be religiously guarded as its most precious treasure; and that its lessening spire, on which his eyes were fixed in tearful contemplation, should one day be the beacon, towering amidst the gentle landscape, to guide the literary pilgrim of every nation to his tomb! — *Stratford-on-Avon.*

Briefly: Shakespeare would have been happy on leaving his native town, if he had foreseen the fame he would bring to it.

Developed by effects.

REMARKS. — The model sentence forms a paragraph, and it is the last sentence in the sketch. Strive to have harmony in the imitations, keeping the same growth in the length of clauses.

Imitation.

Briefly: Columbus would have died happy, could he have foreseen the honor that was to come to him.

Developed as in the model: —

How would it have consoled the heart of Columbus when, passing out of this world, he reflected with sadness upon the ingratitude of men, could he have foreseen that in years to come all that ingratitude would be deeply regretted; that his name would be esteemed and honored the whole world over; that everything connected with him would be the object of an almost religious veneration; and that the new continent to which his daring spirit led the way, would be the home of a large and prosperous nation cherishing his memory with feelings of grateful love!

Subjects.

Robert Fulton would have been encouraged in his labors, could he have known the effects of his application of steam to vessels. (*In the same way: Morse and the telegraph; Edison and the electric light, etc.*)

How gladly would a soldier go forth to battle, could he know the honor his country would give him! (*Choose some particular soldier or general.*)

How willingly the early pioneer in America would have toiled, could he have foreseen the results of his labors! (*E.g. William Penn.*)

How reluctant Benedict Arnold would have been to betray his country, could he have known the consequences! (*In the same way, any great criminal or victim of vice.*)

2. ANALYSIS OF PERIODS.

EXERCISE XVIII.

In the following sentences there is some internal development. The student will determine how the development is effected. The italicized words express the idea that is developed.

While wandering about these gloomy vaults and silent aisles, studying the records of the dead, the *sound* of busy existence from without occasionally reaches the ear, — the rumbling of the passing equipage, the murmur of the multitude, or perhaps the light laugh of pleasure. — *Westminster Abbey.*

There is something in the character and habits of the North American savage, taken in connection with the *scenery* over which he is accustomed to range, — its vast lakes, boundless forests, majestic rivers, and trackless plains, — that is to my mind wonderfully striking and sublime. — *Traits of Indian Character.*

Still it sets forth the *military genius* and *daring prowess* of Philip; and wherever, in the prejudiced and passionate narrations that have been given of it, we can arrive at simple facts, we find him displaying a vigorous mind, a fertility of expedients, a contempt of suffering and hardship, and an unconquerable resolution that command our sympathy and applause. — *Philip of Pokanoket.*

Then, as he wended his way by swamp and stream and awful woodland to the farmhouse where he happened to be quartered, *every sound of nature* at that witching hour fluttered his excited imagination: the moan of the whippoorwill from the hillside, the boding cry of the tree-toad, that harbinger of storm, the dreary hooting of the screech owl, or the sudden rustling in the thicket of birds frightened from their roost. — *Legend of Sleepy Hollow.*

Stranger and sojourner as I am in the land, — though for me no social hearth may blaze, no hospitable roof throw open its doors, nor the warm grasp of friendship welcome me at the threshold, — yet I feel the influence of the season beaming into my soul from the happy looks of those around me. — *Christmas*

How does the author show that he is a stranger?

When I read the names inscribed on the banners, they were those of *men scattered far and wide* about the world; some tossing upon distant seas, some under arms in distant lands, some mingling in the busy intrigues of courts and cabinets, all seeking to deserve one more distinction in this mansion of shadowy honors, — the melancholy reward of a monument. — *Westminster Abbey.*

But should he venture upon the dark *story of their wrongs and wretchedness;* should he tell how they were invaded, corrupted, despoiled, driven from their native abodes and the sepulchres of their fathers; hunted like wild beasts about the earth, and sent down with violence and butchery to the grave, posterity will either turn with horror and incredulity from the tale, or blush with indignation at the inhumanity of their forefathers. — *Traits of Indian Character.*

EXERCISE XIX.

In the following pairs of sentences, the second is a development of the first. The student should determine the mode of development used. The sentences will prove suitable for imitation on subjects of the student's own choosing.

His very faults smack of the raciness of his good qualities. His extravagance savors of his generosity, his quarrelsomeness of his courage, his credulity of his open faith, his vanity of his pride, and his bluntness of his sincerity. — *John Bull.*

How are "faults" and "qualities" developed?

The worthy parson lived but with times past, and knew but little of the present. Shut up among worm-eaten tomes in the retirement of his antiquated little study, the pages of old times were to him as the gazettes of the day; while the era of the Revolution was mere modern history. — *Christmas Day.*

How is the idea, "lived with times past," expressed in the second sentence?

In the meantime the coachman has a world of small commissions to execute. Sometimes he delivers a hare or pheasant; sometimes jerks a small parcel or newspaper to the door of a public house; and sometimes, with knowing leer and words of sly import, hands to some half-blushing, half-laughing housemaid an odd-shaped billet-doux from some rustic admirer. — *Stage Coach.*

How is "commissions" developed? How is "execute" expressed?

Few guests sit down to a varied table with an equal appetite for every dish. One has an elegant horror of a roasted pig, another holds a curry or a devil in utter abomination, a third cannot tolerate the ancient flavor of venison and wild fowl, and a fourth, of truly masculine stomach, looks with sovereign contempt on those knickknacks here and there dished up for the ladies. — *L'Envoy.*

How is "every dish" developed? How is "equal appetite" expressed?

They are all the redundancies of a rich and liberal character. He is like his own oak, rough without, but sound and solid within; whose bark abounds with excrescences in proportion to the growth and grandeur of the timber; and whose branches make a fearful groaning and murmuring in the least storm, from their very magnitude and luxuriance. — *John Bull.*

What method is made use of to develop the first sentence?

They have watched her minutest caprices. A spray could not tremble in the breeze — a leaf could not rustle to the

ground — a diamond drop could not patter in the stream — a fragrance could not exhale from the humble violet, nor a daisy unfold its crimson tints to the morning, but it has been noticed by these impassioned and delicate observers, and wrought up into some beautiful morality. — *Rural Life in England.*

How does the author develop "minutest caprices"? Note the appropriateness of the verbs, "tremble," "rustle," etc.

There is something in sickness that breaks down the pride of manhood; that softens the heart, and brings it back to the feelings of infancy. Who that has languished, even in advanced life, in sickness and despondency, who that has pined on a weary bed in the neglect and loneliness of a foreign land, but has thought on the mother "that looked on his childhood," that smoothed his pillow, and administered to his helplessness? — *The Widow and Her Son.*

How are the ideas of "sickness" and "infancy" developed?

He never even talked of love; but there are modes of making it more eloquent than language, and which convey it subtilely and irresistibly to the heart. The beam of the eye, the tone of voice, the thousand tendernesses which emanate from every word and look and action, — these form the true eloquence of love, and can always be felt and understood, but never described. — *The Pride of the Village.*

How does the author develop "modes"? How does he express the idea, "convey it subtilely"?

The sterile spot grows into loveliness under his hand; and yet the operations of art which produce the effect are scarcely to be perceived. The cherishing and training of some trees; the cautious pruning of others; the nice distribution of flowers and plants of tender and graceful foliage; the introduction of a green slope of velvet turf; the partial opening to a peep of blue distance or silver gleam of water: all these are managed with a delicate tact, a pervading yet quiet assiduity, like the

magic touchings with which a painter finishes up a favorite picture. — *Rural Life in England.*

How does the author develop "operations of art"? Study how the idea contained in the words, "scarcely to be perceived," is expressed throughout the second sentence, especially at the end.

Around were monumental tombs of ancient date, on which were extended the marble effigies of warriors in armor. Some had the hands devoutly crossed upon the breast; others grasped the pommel of the sword, menacing hostility even in the tomb, while the crossed legs of several indicated soldiers of the Faith who had been on crusades to the Holy Land. — *London Antiques.*

In describing the "effigies," what mode of development is made use of?

Ay, more: it will be a source of pride and triumph to her — it will call forth all the latent energies and fervent sympathies of her nature; for she will rejoice to prove that she loves you for yourself. There is in every true woman's heart a spark of heavenly fire, which lies dormant in the broad daylight of prosperity; but which kindles up and beams and blazes in the dark hour of adversity. — *The Wife.*

How does the author develop the thought expressed in the words, "call forth all the latent energies and fervent sympathies"?

The scholar only knows how dear these silent, yet eloquent, companions of pure thoughts and innocent hours become in the season of adversity. When all that is worldly turns to dross around us, these only retain their steady value. When friends grow cold, and the converse of intimates languishes into vapid civility and commonplace, these only continue the unaltered countenance of happier days, and cheer us with that true friendship which never deceived hope, nor deserted sorrow. — *Roscoe.*

The author is speaking of books. What is the mode of development used in the second and third sentence to amplify the thoughts, "how dear these companions become," and "in the season of adversity"?

At other times we derive a great portion of our pleasures from the mere beauties of nature. . . . The song of the bird, the murmur of the stream, the breathing fragrance of spring, the soft voluptuousness of summer, the golden pomp of autumn, earth with its mantle of refreshing green, and heaven with its deep delicious blue and its cloudy magnificence, — all fill us with mute but exquisite delight, and we revel in the luxury of mere sensation. — *Christmas.*

Determine the development of "times," of "beauties of nature." This period is well deserving of study for its harmony. It is the author's object to express "the luxury of mere sensation." This he does by giving the details that affect the senses of hearing, smell, touch, sight, and by blending agreeably different vowels and pleasing consonants. Notice the growth in sound, the variety in the modifiers, and the climax in thought. The period should be read aloud to be appreciated.

There are even many ghost stories current, particularly concerning the old mansion houses, in several of which it is said strange sights are sometimes seen. Lords and ladies — the former in full-bottomed wigs, hanging sleeves, and swords, the latter in lappets, stays, hoops, and brocade — have been seen walking up and down the great waste chambers on moonlight nights, and are supposed to be the shades of the ancient proprietors in their court dresses. — *Little Britain.*

She loved him with the disinterested fervor of a woman's first and early love. When every worldly maxim arrayed itself against him; when blasted in fortune, and disgrace and danger darkened around his name, she loved him the more ardently for his very sufferings. — *The Broken Heart.*

How is "the disinterested fervor" of her love proved?

His conduct under trial, too, was so lofty and intrepid. The noble indignation with which he repelled the charge of treason against his country — the eloquent vindication of his name — and his pathetic appeal to posterity in the hopeless hour of condemnation, — all these entered deeply into every generous

bosom, and even his enemies lamented the stern policy that dictated his execution. — *The Broken Heart.*

How is "his conduct under trial" developed?

But in writing to amuse, if I fail, the only evil is in my own disappointment. If, however, I can by any lucky chance, in these days of evil, rub out one wrinkle from the brow of care, or beguile the heavy heart of one moment of sorrow; if I can now and then penetrate through the gathering film of misanthropy, prompt a benevolent view of human nature, and make my reader more in good humor with his fellow-beings and himself, surely, surely, I shall not then have written entirely in vain. — *The Christmas Dinner.*

How is his success "in writing to amuse" going to be proved?

Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives far and near as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory. — *Rip Van Winkle.*

Study the "changes in the hues and shapes."

It has also been the peculiar lot of our country to be visited by the worst kind of English travellers. While men of philosophical spirit and cultivated minds have been sent from England to ransack the poles, to penetrate the deserts, and to study the manners and customs of barbarous nations with which she can have no permanent intercourse of profit or pleasure; it has been left to the broken-down tradesman, the scheming adventurer, the wandering mechanic, the Manchester and Birmingham agent, to be her oracles respecting America. — ***English Writers on America.***

Photo by Keystone View Co.

THE HUDSON RIVER AT WEST POINT.

EXERCISE XX.

The student will express briefly the thought of each of the following periods, and then determine how this thought has been developed. In order to do this, it will be a help to examine closely the context of each period. Determine also how the sense is suspended.

Whether it was owing to the soporific emanations from these works, or to the profound quiet of the room, or to the lassitude arising from much wandering, or to an unlucky habit of napping at improper times and places with which I am grievously afflicted, — so it was that I fell into a doze. — *The Art of Bookmaking.*

Burning with indignation and rendered sullen by despair, with hearts bursting with grief at the destruction of their tribe and spirits galled and sore at the fancied ignominy of their defeat, they refused to ask their lives at the hands of an insulting foe, and preferred death to submission. — *Traits of Indian Character.*

To a homeless man, who has no spot on this wide world which he can truly call his own, there is a momentary feeling of something like independence and territorial consequence, when, after a weary day's travel, he kicks off his boots, thrusts his feet into slippers, and stretches himself before an inn fire. — *Stratford-on-Avon.*

Its shadowy aisles, its mouldering monuments, its dark oaken panelling, all reverend with the gloom of departed years, seemed to fit it for the haunt of solemn meditation; but being in a wealthy, aristocratic neighborhood, the glitter of fashion penetrated even into the sanctuary; and I felt myself continually thrown back upon the world by the frigidity and pomp of the poor worms around me. — *The Widow and Her Son.*

As I paced the cloisters, sometimes contemplating this mingled picture of glory and decay, and sometimes endeavoring to decipher the inscriptions on the tombstones which formed the pavement beneath my feet, my eye was attracted to three figures rudely carved in relief, but nearly worn away by the footsteps of many generations. — *Westminster Abbey.*

Broken down in his power and resources by this signal defeat, yet faithful to his ally and to the hapless cause which he had espoused, he rejected all overtures of peace offered on condition of betraying Philip and his followers, and declared that "he would fight it out to the last man rather than become a servant to the English." — *Philip of Pokanoket.*

When I looked round upon the storied monuments, the stately hatchments, the cold marble pomp with which grandeur mourned magnificently over departed pride, and turned to this poor widow, bowed down by age and sorrow at the altar of her God, and offering up the prayers and praises of a pious though a broken heart, I felt that this living monument of real grief was worth them all. — *The Widow and Her Son.*

Should, then, a day of gloom arrive; should those reverses overtake her from which the proudest empires have not been exempt; she may look back with regret at her infatuation in repulsing from her side a nation she might have grappled to her bosom, and thus destroying her only chance for real friendship beyond the boundaries of her own dominions. — *English Writers on America.*

Possessing, then, as England does, the fountain-head whence the literature of the language flows, how completely is it in her power, and how truly is it her duty, to make it the medium of amiable and magnanimous feeling — a stream where the two nations might meet together, and drink in peace and kindness. — *English Writers on America.*

Instead of strutting about as formerly, with his three-cornered hat on one side, flourishing his cudgel and bringing it down

every moment with a hearty thump upon the ground, looking every one sturdily in the face, and trolling out a stave of a catch or a drinking-song, he now goes about whistling thoughtfully to himself, with his head drooping down, his cudgel tucked under his arm, and his hands thrust to the bottom of his breeches pockets, which are evidently empty. — *John Bull.*

He who can turn churlishly away from contemplating the felicity of his fellow-beings, and can sit down darkling and repining in his loneliness when all around is joyful, may have his moments of strong excitement and selfish gratification, but he wants the genial and social sympathies which constitute the charm of a merry Christmas. — *Christmas.*

II. PARAGRAPH.

PRECEPTS.

1. DEFINITION AND TOPIC.

Definition. — A paragraph is a series of connected sentences developing one topic.

Topic. — The topic is a subject or proposition expressed in a sentence called the topic sentence. Usually the topic sentence is brief, and stands either in the first place or after a sentence or two of introduction; as, —

"*English travellers are the best and worst in the world.* Where no motives of pride or interest intervene, none can equal them," etc. (See p. 77.)

"I have dwelt upon this beautiful rural custom, because as it is one of the last, so it is one of the holiest offices of love. *The grave is the ordeal of true affection.* It is there that the divine passion of the soul manifests its superiority to the instinctive impulse of mere animal attachment," etc. (See p. 82.)

Omission of Topic Sentence. — Sometimes the topic is kept until the end or not stated at all. In the latter case it must be gathered from the whole paragraph. The topic of the following paragraph may be expressed thus: What Rip Van Winkle saw and thought of on waking.

On waking, he found himself on the green knoll whence he had first seen the old man of the glen. He rubbed his eyes — it

was a bright sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. "Surely," thought Rip, "I have not slept here all night." He recalled the occurrences before he fell asleep. The strange man with the keg of liquor — the mountain ravine — the wild retreat among the rocks — the woe-begone party at nine-pins — the flagon — "Oh! that flagon! that wicked flagon!" thought Rip — "what excuse shall I take to Dame Van Winkle?" — *Rip Van Winkle.*

The omission of the topic sentence occurs most frequently in narration, which, consisting of a series of events, cannot, as a rule, be conveniently summed up in short propositions. The omission is rarer in other kinds of writing. Compare in this respect the purely narrative portions of *Rip Van Winkle* with the sketch, *Rural Life in England.*

2. PRINCIPAL QUALITIES OF THE PARAGRAPH.

The principal qualities of a paragraph are unity, continuity, and proportion.

Unity, continuity, and proportion are qualities that belong to the sentence and to the whole composition as well as to the paragraph, but they are treated of here because they can be studied to better advantage in the paragraph, which is long enough to allow these qualities their full effect, yet not too long to baffle the student by the amount of matter he is required to grasp for their study.

Unity. — Unity excludes all thoughts not immediately connected with the topic, and prevents the undue extension of the paragraph. Such unity is felt to be present when the paragraph can be summed up in a simple sentence.

Unity in a Narrative Paragraph. — A narrative paragraph will have unity when it groups together the events that are closely connected in time, as in the last passage cited. In some cases, however, a series of events widely separated in time but exhibiting a common characteristic are put in one paragraph; as in the following example, where the events are grouped under the headings, "useful and agreeable."

That all this might not be too onerous on the purses of his rustic patrons, who are apt to consider the costs of schooling a grievous burden and schoolmasters as mere drones, he had various ways of rendering himself both useful and agreeable. He assisted the farmers occasionally in the lighter labors of their farms, helped to make hay, mended the fences, took the horses to water drove the cows from pasture, and cut wood for the winter fire. He laid aside, too, all the dominant dignity and absolute sway with which he lorded it in his little empire, the school, and became wonderfully gentle and ingratiating. He found favor in the eyes of the mothers by petting the children, particularly the youngest; and like the lion bold, which whilom so magnanimously the lamb did hold, he would sit with a child on one knee and rock a cradle with his foot for whole hours together. — *The Legend of Sleepy Hollow.*

Unity in a Descriptive Paragraph. — A descriptive paragraph will have unity when it contains details closely connected in place. (See example on page 124.) In some cases, however, objects exhibiting a common trait, though not closely connected in place, are grouped together, as in the following paragraph, which describes Little Britain by selecting the details that reflect its former splendor:

But though thus fallen into decline, Little Britain still bears traces of its former splendor. There are several houses ready to tumble down, the fronts of which are magnificently enriched

with old oaken carvings of hideous faces, unknown birds, beasts, and fishes, and fruits and flowers which it would perplex a naturalist to classify. There are also, in Aldersgate Street, certain remains of what were once spacious and lordly family mansions, but which have in latter days been subdivided into several tenements. Here may often be found the family of a petty tradesman with its trumpery furniture, burrowing among the relics of antiquated finery, in great rambling time-stained apartments with fretted ceilings, gilded cornices, and enormous marble fireplaces. The lanes and courts also contain many smaller houses, not on so grand a scale, but like your small ancient gentry, sturdily maintaining their claims to equal antiquity. These have their gable ends to the street, great bow windows with diamond panes set in lead, grotesque carvings, and low arched doorways. — *Little Britain.*

Unity in an Argumentative Paragraph. — An argumentative paragraph will have unity when its sentences give an explanation, repetition, proof, illustration, or enforcement of the proposition in the topic sentence. Sometimes the sentences of the paragraph serve one only of these purposes; sometimes, more than one. In the following paragraph the proposition expressed in the first sentence is explained in the second sentence by enumerating the qualities that go to make up "the moral feeling." A reason for this pervading feeling of English scenery is assigned in the third sentence. Finally, in the last long sentence, instances that illustrate the proposition are enumerated, while the predicate repeats and enforces it.

The great charm, however, of English scenery is the moral feeling that seems to pervade it. It is associated in the mind with ideas of order, of quiet, of sober well-established principles, of hoary usage and reverend custom. Everything seems to be

the growth of ages of regular and peaceful existence. The old church of remote architecture, with its low, massive portal, its Gothic tower, its windows rich with tracery and painted glass, in scrupulous preservation, its stately monuments of warriors and worthies of the olden time, ancestors of the present lords of the soil, its tombstones recording successive generations of sturdy yeomanry whose progeny still plough the same fields and kneel at the same altar; the parsonage, a quaint irregular pile, partly antiquated, but repaired and altered in the tastes of various ages and occupants; the stile and footpath leading from the churchyard, across pleasant fields, and along shady hedgerows, according to an immemorial right of way; the neighboring village, with its venerable cottages, its public green sheltered by trees, under which the forefathers of the present race have sported; the antique family mansion, standing apart in some little rural domain, but looking down with a protecting air on the surrounding scene: all these common features of English landscape evince a calm and settled security, a hereditary transmission of home-bred virtues and local attachments, that speak deeply and touchingly for the moral character of the nation. — *Rural Life in England.*

Paragraphs of exposition and persuasion are provided for sufficiently in the precepts already given. For fuller treatment, approved text-books of rhetoric may be consulted. Exposition is usually subordinated to argument in the *Sketch Book*, and in the present work it is treated of, practically, under the heading, "Development of Paragraphs," and in the exercises.

Continuity. — Continuity (sequence, coherence) connects all the sentences of a paragraph one with another, showing their mutual dependence.

Continuity is of two kinds: continuity of thought, which means the proper arrangement of the ideas and sentences; and continuity of expression, which comprehends all the various devices made use of by language to connect sentences.

Continuity of Thought. — The general rule for continuity of thought is to place together in a paragraph whatever is connected in thought. The proper order for narrative and descriptive paragraphs will be given where they are treated of. In argumentation the usual order, subject to not a few variations, is to introduce the topic, to state it, to explain it by more specific repetition or by definition, to amplify it according to one or more of the methods of development, applying or enforcing its truth. For examples see the paragraph cited under Unity (page 49), and those given under the Development of Paragraphs (pages 67, 69).

Continuity of Expression. — Continuity of expression is obtained: —

1. By conjunctions and conjunctive phrases.

2. By words and phrases of reference, as *this*, *that*, *such*, *the following*, *in like manner*, etc., and by transitional statements, that is, brief summaries of what has preceded with the indication, sometimes, of what is to follow.

3. By an inversion in the order of the words or the thoughts, bringing to the first place in a sentence the idea prominent in the preceding sentence.

Often all these different devices are omitted without destroying continuity. Such an omission takes place especially when the succeeding sentence repeats, explains, or gives in detail what has been stated before, or when several successive sentences have the same general bearing.

A rule usually given in this matter is that all conjunctive particles should be dropped when the connection in thought between two sentences is either very close or very remote. Conjunctions are like sign-posts: when the thought follows the same direction, they are not needed;

when the thought changes its direction, a conjunction should be introduced.

An example of the different ways of obtaining continuity of expression: —

In *that same* village, and in one of *these* very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived many years since, while the country was yet a province of Great Britain, a simple good-natured fellow of the name of Rip Van Winkle.	*Words of reference and inversion, making connection with the preceding paragraph.*
He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina.	*Explanatory sentence.*
He inherited, *however*, but little of the martial character of his ancestors. *I have observed that he was a simple good-natured man;* he was, *moreover*, a kind neighbor and an obedient henpecked husband.	*Conjunction.* *Transitional statement.* *Conjunction.*
Indeed, to the latter circumstance might be owing that meekness of spirit which gained him such universal popularity; for those men are apt to be obsequious and conciliating abroad who are under the discipline of shrews at home. *Their* tempers, *doubtless*, are rendered pliant and malleable in the fiery furnace of domestic tribulation, and a curtain lecture is worth all the sermons in the world for teaching the virtues of patience and long-suffering.	*Inversion, reference, and conjunctive phrase.* *Explanatory sentence and conjunctive phrase.*
A termagant wife may, *therefore*, in some respects, be considered a tolerable blessing; and if so, Rip Van Winkle was thrice blessed. — *Rip Van Winkle.*	*Conjunction.*

Joseph Jefferson as Rip Van Winkle.

Proportion. — Proportion regulates the composition of a paragraph according to the importance of the thoughts to be expressed.

It is of two kinds: proportion of space and proportion of emphasis.

Proportion of Space. — Proportion of space consists in giving more important ideas more space, and less important ideas less space.

In the following paragraph the squire is the important person, and he is described more at length. Farther on in the same sketch the young officer becomes a figure of prominence and receives a more detailed description.

So intent were the servants upon their sports that we had to ring repeatedly before we could make ourselves heard. On our arrival being announced, the squire came out to receive us, accompanied by his two other sons — one a young officer in the army, home on a leave of absence; the other an Oxonian, just from the university. The squire was a fine, healthy-looking old gentleman, with silver hair curling lightly round an open florid countenance, in which the physiognomist, with the advantage like myself of a previous hint or two, might discover a singular mixture of whim and benevolence. — *Christmas Eve.*

Proportion of Emphasis. — Proportion of emphasis, or prominence, consists in keeping the principal subject in a place of prominence throughout the paragraph, while the less important details are kept subordinate. The place of prominence is usually the beginning of the sentence.

In the following paragraph the principal subject, "chivalrous courage," is stated in the second sentence. It then takes the first and prominent place for four sen

tences, in which other details occupy subordinate positions. In the sixth sentence, to avoid the monotonous repetition of the pronoun, "it," and to introduce variety, the subject is less prominently placed. This variation, however, is shown to be subordinate by the introduction to it in the fifth and sixth sentences, and by the return to the main topic with the help of the transitional phrase, "thus artificially excited."

The natural principle of war is to do the most harm to our enemy with the least harm to ourselves; and this, of course, is to be effected by stratagem. That chivalrous courage which induces us to despise the suggestions of prudence and to rush in the face of certain danger is the offspring of society and produced by education. It is honorable, because it is in fact the triumph of lofty sentiment over an instinctive repugnance to pain, and over those yearnings after personal ease and security which society has condemned as ignoble. It is kept alive by pride and the fear of shame, and thus the dread of real evil is overcome by the superior dread of an evil which exists but in the imagination. It has been cherished and stimulated also by various means. It has been the theme of spirit-stirring song and chivalrous story. The poet and minstrel have delighted to shed round it the splendors of fiction, and even the historian has forgotten the sober gravity of narration, and broken forth into enthusiasm and rhapsody in its praise. Triumphs and gorgeous pageants have been its reward: monuments on which art has exhausted its skill, and opulence its treasures, have been erected to perpetuate a nation's gratitude and admiration. Thus artificially excited, courage has risen to an extraordinary and factitious degree of heroism; and arrayed in all the glorious "pomp and circumstance of war," this turbulent quality has even been able to eclipse many of those quiet but invaluable virtues which silently enoble the human character and swell the tide of human happiness. — *Traits of Indian Character.*

3. EXERCISES ON THE QUALITIES OF PARAGRAPHS.

EXERCISE XXI.

If the following paragraphs were divided into two or more parts, where should the division be made in order to preserve unity in each part? Would this division be an improvement in any one of the paragraphs? Examine the topic sentence and the contexts.

He found his kingdom in great confusion, the feudal chieftains having taken advantage of the troubles and irregularities of a long interregnum to strengthen themselves in their possessions, and place themselves above the power of the laws. James sought to found the basis of his power in the affections of his people. He attached the lower orders to him by the reformation of abuses, the temperate and equable administration of justice, the encouragement of the arts of peace, and the promotion of everything that could diffuse comfort, competency, and innocent enjoyment through the humblest ranks of society. He mingled occasionally among the common people in disguise; visited their firesides; entered into their cares, their pursuits, and their amusements; informed himself of the mechanical arts, and how they could best be patronized and improved; and was thus an all-pervading spirit watching with a benevolent eye over the meanest of his subjects. Having in this generous manner made himself strong in the hearts of the common people, he turned himself to curb the power of the factious nobility; to strip them of those dangerous immunities which they had usurped; to punish such as had been guilty of flagrant offences; and to bring the whole into proper obedience to the crown. For some time they bore this with outward submission, but with secret impatience and brooding resentment. A conspiracy was at length formed against his life, at the head of which was his own uncle, Robert Stewart, Earl of Athol, who,

being too old himself for the perpetration of the deed of blood, instigated his grandson, Sir Robert Stewart, together with Sir Robert Graham and others of less note, to commit the deed. They broke into his bedchamber at the Dominican convent near Perth, where he was residing, and barbarously murdered him by oft-repeated wounds. His faithful queen, rushing to throw her tender body between him and the sword, was twice wounded in the ineffectual attempt to shield him from the assassin; and it was not until she had been forcibly torn from his person, that the murder was accomplished. — *A Royal Poet.*

The fondness for rural life among the higher classes of the English has had a great and salutary effect upon the national character. I do not know a finer race of men than the English gentlemen. Instead of the softness and effeminacy which characterize the men of rank in most countries, they exhibit a union of elegance and strength, a robustness of frame and freshness of complexion, which I am inclined to attribute to their living so much in the open air, and pursuing so eagerly the invigorating recreations of the country. These hardy exercises produce also a healthful tone of mind and spirits, and a manliness and simplicity of manners, which even the follies and dissipations of the town cannot easily pervert, and can never entirely destroy. In the country, too, the different orders of society seem to approach more freely, to be more disposed to blend and operate favorably upon each other. The distinctions between them do not appear to be so marked and impassable as in the cities. The manner in which property has been distributed into small estates and farms has established a regular gradation from the noblemen, through the classes of gentry, small landed proprietors, and substantial farmers, down to the laboring peasantry; and while it has thus banded the extremes of society together, has infused into each intermediate rank a spirit of independence. This, it must be confessed, is not so universally the case at present as it was formerly; the larger estates having, in late years of distress, absorbed the smaller, and, in some parts of the

country, almost annihilated the sturdy race of small farmers. These, however, I believe, are but casual breaks in the general system I have mentioned. — *Rural Life in England.*

In a morning's stroll along the banks of the Alun, a beautiful little stream which flows down from the Welsh hills and throws itself into the Dee, my attention was attracted to a group seated on the margin. On approaching I found it to consist of a veteran angler and two rustic disciples. The former was an old fellow with a wooden leg, with clothes very much but very carefully patched, betokening poverty honestly come by and decently maintained. His face bore the marks of former storms but present fair weather, its furrows had been worn into an habitual smile, his iron-gray locks hung about his ears, and he had altogether the good-humored air of a constitutional philosopher who was disposed to take the world as it went. One of his companions was a ragged wight with the skulking look of an arrant poacher, and I'll warrant could find his way to any gentleman's fish pond in the neighborhood in the darkest night. The other was a tall, awkward country lad, with a lounging gait, and apparently somewhat of a rustic beau. The old man was busy in examining the maw of a trout which he had just killed, to discover by its contents what insects were seasonable for bait, and was lecturing on the subject to his companions, who appeared to listen with infinite deference. I have a kind feeling towards all "brothers of the angle" ever since I read Izaak Walton. They are men, he affirms, of a "mild, sweet, and peaceable spirit"; and my esteem for them has been increased since I met with an old *Tretyse of Fishing with the Angle*, in which are set forth many of the maxims of their inoffensive fraternity. "Take good hede," sayeth this honest little tretyse, "that in going about your disportes ye open no man's gates but that ye shet them again. Also ye shall not use this forsayd crafti disport for no covetousness to the encreasing and sparing of your money only, but principally for your solace, and to cause the helth of your body and specyally of your soule." — *The Angler.*

EXERCISE XXII.

In the following examples, could the two paragraphs be put into one without violating unity? Can any reason be given, especially in the first case, why the author kept the paragraphs separate? Does not proportion sometimes demand a new paragraph for a detail which might be included in the preceding paragraph?

The table was literally loaded with good cheer, and presented an epitome of country abundance in this season of overflowing larders. A distinguished post was allotted to "ancient sirloin," as mine host termed it; being, as he added, "the standard of old English hospitality, and a joint of goodly presence, and full of expectation." There were several dishes quaintly decorated, and which had evidently something traditional in their embellishments; but about which, as I did not like to appear over-curious, I asked no questions.

I could not, however, but notice a pie magnificently decorated with peacock's feathers, in imitation of the tail of that bird, which overshadowed a considerable tract of the table. This, the squire confessed with some little hesitation, was a pheasant pie, though a peacock pie was certainly the most authentical; but there had been such a mortality among the peacocks this season that he could not prevail upon himself to have one killed. — *The Christmas Dinner.*

The old gentleman was the only one really attentive to the service. He took the whole burden of family devotion upon himself, standing bolt upright, and uttering the responses with a loud voice that might be heard all over the church. It was evident that he was one of these thorough church and king men who connect the idea of devotion and loyalty; who consider the Deity, somehow or other, of the government party, and religion "a very excellent sort of thing, that ought to be countenanced and kept up."

"One of Those Wild Streams."

When he joined so loudly in the service, it seemed more by way of example to the lower orders, to show them that, though so great and wealthy, he was not above being religious; as I have seen a turtle-fed alderman swallow publicly a basin of charity soup, smacking his lips at every mouthful and pronouncing it "excellent food for the poor." — *The Country Church.*

Our first essay was along a mountain brook among the Highlands of the Hudson, a most unfortunate place for the execution of those piscatory tactics which had been invented along the velvet margins of quiet English rivulets. It was one of those wild streams that lavish among our romantic solitudes unheeded beauties enough to fill the sketch-book of a hunter of the picturesque. Sometimes it would leap down rocky shelves, making small cascades over which the trees threw their broad balancing sprays; and long nameless weeds hung in fringes from the impending banks, dripping with diamond drops. Sometimes it would brawl and fret along a ravine in the matted shade of a forest, filling it with murmurs, and after this termagant career would steal forth into open day with the most placid, demure face imaginable; as I have seen some pestilent shrew of a housewife, after filling her home with uproar and ill-humor, come dimpling out of doors, swimming and curtseying and smiling upon all the world.

How smoothly would this vagrant brook glide at such times through some bosom of green meadow-land among the mountains, where the quiet was only interrupted by the occasional tinkling of a bell from the lazy cattle among the clover, or the sound of a woodcutter's axe from the neighboring forest! — *The Angler.*

EXERCISE XXIII.

In the following paragraphs the student will determine how continuity is obtained. The beginning of each sentence should be carefully examined.

They may, perhaps, have been disappointed in some unreasonable expectation of sudden gain. They may have pictured America to themselves an El Dorado, where gold and silver abounded, and the natives were lacking in sagacity; and where they were to become strangely and suddenly rich in some unforeseen but easy manner. The same weakness of mind that indulges absurd expectations, produces petulance in disappointment. Such persons become embittered against the country on finding that there, as everywhere else, a man must sow before he can reap; must win wealth by industry and talent; and must contend with the common difficulties of nature and the shrewdness of an intelligent and enterprising people. — *English Writers on America.*

Compare the third sentence with what precedes and what follows, and study what its purpose is.

Though sometimes pursued and even surrounded by the settlers, yet Philip as often escaped almost miraculously from their toils, and, plunging into the wilderness, would be lost to all search or inquiry until he again emerged at some far-distant quarter, laying the country desolate. Among his strongholds were the great swamps or morasses which extend in some parts of New England, composed of loose bogs of deep black mud, perplexed with thickets, brambles, rank weeds, the shattered and mouldering trunks of fallen trees, overshadowed by lugubrious hemlocks. The uncertain footing and the tangled mazes of these shaggy wilds rendered them almost impracticable to the white man, though the Indian could thrid their labyrinths with the agility of a deer. Into one of these, the great swamp of Pocasset Neck, was Philip once driven with a band of his followers. The English did not dare to pursue him, fearing to venture into these dark and frightful recesses, where they might perish in fens and miry pits or be shot down by lurking foes. They therefore invested the entrance to the neck and began to build a fort, with the thought of starving out the foe; but Philip and his warriors wafted themselves on a raft over an arm of the sea, in the dead of night, leaving the women and

children behind, and escaped away to the westward, kindling the flames of war among the tribes of Massachusetts and the Nipmuck country, and threatening the colony of Connecticut. — *Philip of Pokanoket.*

I had, beside all this, an earnest desire to see the great men of the earth. We have, it is true, our great men in America: not a city but has an ample share of them. I have mingled among them in my time, and been almost withered by the shade into which they cast me; for there is nothing so baleful to a small man as the shade of a great one, particularly the great man of a city. But I was anxious to see the great men of Europe; for I had read in the works of various philosophers, that all animals degenerated in America, and man among the number. A great man of Europe, thought I, must therefore be as superior to a great man of America, as a peak of the Alps to a highland of the Hudson; and in this idea I was confirmed, by observing the comparative importance and swelling magnitude of many English travellers among us, who, I was assured, were very little people in their own country. I will visit this land of wonders, thought I, and see the gigantic race from which I am degenerated. — *The Author's Account of Himself.*

I do not wish to censure; but, surely, if the people of Liverpool had been properly sensible of what was due to Mr. Roscoe and themselves, his library would never have been sold. Good worldly reasons may, doubtless, be given for the circumstance, which it would be difficult to combat with others that might seem merely fanciful; but it certainly appears to me such an opportunity as seldom occurs, of cheering a noble mind struggling under misfortunes, by one of the most delicate, but most expressive tokens of public sympathy. It is difficult, however, to estimate a man of genius properly who is daily before our eyes. He becomes mingled and confounded with other men. His great qualities lose their novelty, we become too familiar with the common materials which form the basis even of the loftiest character. Some of Mr. Roscoe's townsmen may regard

him merely as a man of business; others as a politician; all find him engaged like themselves in ordinary occupations, and surpassed, perhaps, by themselves on some points of worldly wisdom. Even that amiable and unostentatious simplicity of character which gives the nameless grace to real excellence, may cause him to be undervalued by some coarse minds, who do not know that true worth is always void of glare and pretension. But the man of letters who speaks of Liverpool, speaks of it as the residence of Roscoe. — The intelligent traveller who visits it, inquires where Roscoe is to be seen. — He is the literary landmark of the place, indicating its existence to the distant scholar. — He is like Pompey's Column at Alexandria, towering alone in classic dignity. — *Roscoe.*

EXERCISE XXIV.

The following paragraphs are assigned for exercise in the study of proportion. The student will find out what detail receives fullest treatment, and determine, if possible, the reason.

In the height of this literary masquerade, a cry suddenly resounded from every side, of "Thieves! thieves!" I looked, and lo! the portraits about the walls became animated! The old authors thrust out, first a head, then a shoulder, from the canvas, looked down curiously for an instant upon the motley throng, and then descended, with fury in their eyes, to claim their rifled property. The scene of scampering and hubbub that ensued baffles all description. The unhappy culprits endeavored in vain to escape with their plunder. On one side might be seen half a dozen old monks, stripping a modern professor; on another, there was sad devastation carried into the ranks of modern dramatic writers. Beaumont and Fletcher, side by side, raged round the field like Castor and Pollux, and sturdy Ben Jonson enacted more wonders than when a volunteer with the army in Flanders. As to the dapper little

compiler of farragos mentioned some time since, he had arrayed himself in as many patches and colors as Harlequin, and there was as fierce a contention of claimants about him, as about the dead body of Patroclus. I was grieved to see many men to whom I had been accustomed to look up with awe and reverence, fain to steal off with scarce a rag to cover their nakedness. Just then my eye was caught by the pragmatical old gentleman in the Greek grizzled wig, who was scrambling away in sore affright with half a score of authors in full cry after him. They were close upon his haunches: in a twinkling off went his wig; at every turn some strip of raiment was peeled away; until in a few moments, from his domineering pomp, he shrunk into a little, pursy, "chopped bald shot," and made his exit with only a few tags and rags fluttering at his back. — *The Art of Book-making.*

Who are the authors that are described more in detail? For the reason, see the preceding paragraphs of the sketch.

The successor of Alexander was Metacomet, or King Philip, as he was called by the settlers on account of his lofty spirit and ambitious temper. These, together with his well-known energy and enterprise, had rendered him an object of great jealousy and apprehension, and he was accused of having always cherished a secret and implacable hostility towards the whites. Such may very probably and very naturally have been the case. He considered them as originally but mere intruders into the country, who had presumed upon indulgence and were extending an influence baneful to savage life. He saw the whole race of his countrymen melting before them from the face of the earth, their territories slipping from their hands, and their tribes becoming feeble, scattered, and dependent. It may be said that the soil was originally purchased by the settlers; but who does not know the nature of Indian purchases in the early periods of colonization? The Europeans always made thrifty bargains through their superior adroitness in traffic, and they gained vast accessions of territory by easily

provoked hostilities. An uncultivated savage is never a nice inquirer into the refinements of law by which an injury may be gradually and legally inflicted. Leading facts are all by which he judges; and it was enough for Philip to know that before the intrusion of the Europeans his countrymen were lords of the soil, and that now they were becoming vagabonds in the land of their fathers. — *Philip of Pokanoket.*

The paragraph gives the probable causes of Philip's hostility towards the whites. What reason is the most important and therefore most fully developed? In this and the preceding paragraph notice for what place the author reserves the particulars requiring fuller treatment.

EXERCISE XXV.

In the following paragraphs the student will see if the principal subject of the paragraph remains prominent throughout. For this purpose it should be the subject of each of the succeeding sentences or be prominently referred to in them. Wherever a change of subject occurs, the student should examine whether it is so introduced as not to distract the reader's attention from the main point.

He has shown how much may be done for a place in hours of leisure by one master-spirit, and how completely it can give its own impress to surrounding objects. Like his own Lorenzo De' Medici, on whom he seems to have fixed his eye as on a pure model of antiquity, he has interwoven the history of his life with the history of his native town, and has made the foundations of its fame the monuments of his virtues. Wherever you go in Liverpool, you perceive traces of his footsteps in all that is elegant and liberal. He found the tide of wealth flowing merely in the channels of traffic; he has diverted from it invigorating rills to refresh the garden of literature. By his

own example and constant exertions, he has effected that union of commerce and the intellectual pursuits, so eloquently recommended in one of his latest writings; and has practically proved how beautifully they may be brought to harmonize, and to benefit each other. The noble institutions for literary and scientific purposes, which reflect such credit on Liverpool, and are giving such an impulse to the public mind, have mostly been originated, and have all been effectively promoted, by Mr. Roscoe; and when we consider the rapidly increasing opulence and magnitude of that town, which promises to vie in commercial importance with the metropolis, it will be perceived that in awakening an ambition of mental improvement among its inhabitants, he has effected a great benefit to the cause of British literature. — *Roscoe.*

The demand for variety in the structure of a paragraph sometimes interferes with the prominence of the subject, but it should never interfere to the extent of diverting the reader's attention from the chief topic. In the first part of the last sentence above, the principal subject leaves its usual place, but receives instead an emphatic position at the end of the clause.

On entering the amphitheatre, new objects of wonder presented themselves. On a level spot in the centre was a company of odd-looking personages playing at nine-pins. They were dressed in quaint outlandish fashion; some wore short doublets, others jerkins, with long knives in their belts, and most of them had enormous breeches of similar style with that of the guide's. Their visages, too, were peculiar: one had a large head, broad face, and small piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white sugar-loaf hat, set off with a little red cock's tail. They all had beards of various shapes and colors. There was one who seemed to be the commander. He was a stout old gentleman with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes with roses in them. The whole group reminded Rip of the figures in an old Flemish painting in the

parlor of Dominie Van Schaick, the village parson, and which had been brought over from Holland at the time of the settlement. — *Rip Van Winkle.*

The prepositional phrase in the first sentence is put at the beginning for the sake of connection with the preceding paragraph. The inversion in the second sentence throws the emphasis on the topic of the paragraph. Such an inversion is not rare at the beginning of paragraphs. The style is somewhat colloquial and is not deserving of imitation in places; cf. "and which."

4. DEVELOPMENT OF PARAGRAPHS.

Modes of Development. — Paragraphs are developed from a topic sentence just as periods are developed from a proposition. The same methods, therefore, are employed in amplifying the thought that were employed in the case of periods.

1. **Paraphrase.** Definition and repetition may, for practical purposes, be considered as particular kinds of paraphrase, and since they are commonly employed in developing a paragraph, especially at its beginning, they may be conveniently treated of here.

Definition in composition is a statement that explains or describes the nature of anything; as, —

Wit, after all, is a mighty tart, pungent ingredient, and much too acid for some stomachs; but honest good humor is the oil and wine of a merry meeting. — *The Christmas Dinner.*

By *repetition* in a paragraph is meant the statement of the same thought in many different forms of expression.

What has been said in general terms is repeated in more particular terms, or in figurative language, or in

obverse iteration. Obverse iteration is the denial of the opposite of a proposition.

In the following paragraph the topic stated in the first sentence is repeated in particular terms in the second, in figurative language in the third, by obverse iteration in the fourth, and finally in still other terms in the last sentence.

To an American visiting Europe, the long voyage he has to make is an excellent preparative. The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and vivid impressions. The vast space of waters that separate the hemispheres is like a blank page in existence. There is no gradual transition, by which, as in Europe, the features and population of one country blend almost imperceptibly with those of another. From the moment you lose sight of the land you have left, all is vacancy, until you step on the opposite shore, and are launched at once into the bustle and novelties of another world. — *The Voyage*.

The following paragraph is an illustration of a topic developed by paraphrase.

There is a sad dreariness in this magnificence, this strange mixture of tombs and trophies, these emblems of living and aspiring ambition close beside mementos which show the dust and oblivion in which all must sooner or later terminate. Nothing impresses the mind with a deeper feeling of loneliness than to tread the silent and deserted scene of former throng and pageant. On looking round on the vacant stalls of the knights and their esquires, and on the rows of dusty but gorgeous banners that were once borne before them, my imagination conjured up the scene when this hall was bright with the valor and beauty of the land, glittering with the splendor of jewelled rank and military array, alive with the tread of many feet and the hum of an admiring multitude. All had passed away; the silence of death had settled again upon the place, interrupted

only by the casual chirping of birds which had found their way into the chapel and built their nests among its friezes and pendants — sure signs of solitariness and desertion. — *Westminster Abbey.*

Analysis: The topic is stated in the opening words. "Magnificence" is paraphrased by definition into "this strange mixture of tombs and trophies." "Tombs and trophies" are defined in the reverse order. The latter are "emblems of living and aspiring ambition"; the former are "mementos which show the dust and oblivion in which all must sooner or later terminate." The second sentence repeats the topic, expanding "sad dreariness" into "nothing impresses the mind with a deeper feeling of loneliness," and developing "magnificence" into "the silent and deserted scene of former throng and pageant." The third sentence amplifies "the silent and deserted scene" by going into details, "the vacant stalls of the knights and their esquires," "the rows of dusty but gorgeous banners"; while "the former throng and pageant" becomes "this hall bright with the valor and beauty of the land, glittering with the splendor of jewelled rank and military array, alive with the tread of many feet and the hum of an admiring multitude." The last sentence repeats the topic once more in other words, introducing the circumstance of the birds building their nests, as a proof of the leading idea of the paragraph.

The student will see from this paragraph that, in paraphrasing, the thought should not "mark time," but should advance by becoming more definite and detailed. Notice how each succeeding statement seems to grow out of what precedes.

2. **Enumeration.** — The small birds were taking their farewell banquets. In the fulness of their revelry they fluttered, chirping and frolicking, from bush to bush and tree to tree,

capricious from the very profusion and variety around them. There was the honest cock robin, the favorite game of stripling sportsmen, with its loud querulous note; and the twittering blackbirds flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad black gorget, and splendid plumage; and the cedar-bird, with its red-tipt wings and yellow-tipt tail and its little monteiro cap of feathers; and the bluejay, that noisy coxcomb, in his gay light-blue coat and white underclothes, screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove. — *The Legend of Sleepy Hollow.*

3. **Causes or Effects.** — In the following paragraph the topic is stated in the first sentence, is repeated in definite terms and figurative language in the second sentence, and is stated again in obverse iteration in the third sentence. The cause of Ichabod's credulity is hinted at in these repetitions, and in the fourth sentence it is declared expressly. Then follow two sentences in which the effects of the reading of Mather's tales are enumerated.

He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the marvellous and his powers of digesting it were equally extraordinary, and both had been increased by his residence in this spellbound region. No tale was too gross or monstrous for his capacious swallow. It was often his delight, after his school was dismissed in the afternoon, to stretch himself on the rich bed of clover bordering the little brook that whimpered by his schoolhouse, and there con over old Mather's direful tales until the gathering dusk of the evening made the printed page a mere mist before his eyes. Then, as he wended his way by swamp and stream and awful woodland to the farmhouse where he happened to be quartered, every sound of nature at that witching hour fluttered his excited imagination — the moan of the whippoorwill from

the hillside, the boding cry of the tree-toad, that harbinger of storm, the dreary hooting of the screech-owl, or the sudden rustling in the thicket of birds frightened from their roost. The fireflies, too, which sparkled most vividly in the darkest places, now and then startled him as one of uncommon brightness would stream across his path; and if by chance a huge blockhead of a beetle came winging his blundering flight against him, the poor varlet was ready to give up the ghost with the idea that he was struck with a witch's token. His only resource on such occasions, either to drown thought or drive away evil spirits, was to sing psalm tunes; and the good people of Sleepy Hollow, as they sat by their doors of an evening, were often filled with awe at hearing his nasal melody, "in linked sweetness long drawn out," floating from the distant hill or along the dusty road. — *The Legend of Sleepy Hollow.*

4. **Circumstances.** — The following paragraph shows how the English in former days were particularly observant of Christmas, by mentioning the various circumstances that marked its observance.

The English, from the great prevalence of rural habit throughout every class of society, have always been fond of those festivals and holidays which agreeably interrupt the stillness of country life; and they were in former days particularly observant of the religious and social rites of Christmas. It is inspiring to read even the dry details which some antiquaries have given of the quaint humors, the burlesque pageants, the complete abandonment to mirth and good-fellowship with which this festival was celebrated. It seemed to throw open every door and unlock every heart. It brought the peasant and the peer together, and blended all ranks in one warm, generous flow of joy and kindness. The old halls of castles and manor-houses resounded with the harp and the Christmas carol, and their ample boards groaned under the weight of hospitality. Even the poorest cottage welcomed the festive season with green decorations of bay and holly — the cheerful fire

glanced its rays through the lattice, inviting the passengers to raise the latch and join the gossip knot huddled round the hearth, beguiling the long evening with legendary jokes and oft-told Christmas tales. — *Christmas.*

5. **Comparison.** — In the following paragraph the author compares himself to an artist, both in his travels and in his choice of subjects.

It has been either my good or evil lot to have my roving passion gratified. I have wandered through different countries, and witnessed many of the shifting scenes of life. I cannot say that I have studied them with the eye of a philosopher; but rather with the sauntering gaze with which humble lovers of the picturesque stroll from the window of one print-shop to another; caught sometimes by the delineations of beauty, sometimes by the distortions of caricature, and sometimes by the loveliness of landscape. As it is the fashion for modern tourists to travel pencil in hand, and bring home their portfolios filled with sketches, I am disposed to get up a few for the entertainment of my friends. When, however, I look over the hints and memorandums I have taken down for the purpose, my heart almost fails me at finding how my idle humor has led me astray from the great object studied by every regular traveller who would make a book. I fear I shall give equal disappointment with an unlucky landscape-painter, who had travelled on the Continent, but, following the bent of his vagrant inclination, had sketched in nooks and corners and by-places. His sketch-book was accordingly crowded with cottages and landscapes and obscure ruins; but he had neglected to paint St. Peter's or the Coliseum, the cascade of Terni or the bay of Naples, and had not a single glacier or volcano in his whole collection. — *The Author's Account of Himself.*

6. **Development by Contrast.** — To these modes of development may be added that of development by contrast, which consists in proving or explaining a proposition by

opposing it to that which is in some way contrary to it. "But" or "on the contrary" or the like words commonly disclose the use of this mode of development.

In the following paragraph the topic stated in a rhetorical question is developed by contrast. Notice how completely the opposition is carried out.

What have we to do with national prejudices? They are the inveterate diseases of old countries, contracted in rude and ignorant ages when nations knew but little of each other, and looked beyond their own boundaries with distrust and hostility. We, on the contrary, have sprung into national existence in an enlightened and philosophic age, when the different parts of the habitable world and the various branches of the human family have been indefatigably studied and made known to each other; and we forego the advantages of our birth, if we do not shake off the national prejudices, as we would the local superstitions, of the Old World. — *English Writers on America.*

Combination of Various Modes. — Often many of the various modes of development are found exemplified in one paragraph; as, —

But if courage intrinsically consists in the defiance of danger and pain, the life of the Indian is a continual exhibition of it. *Definition and topic.*

He lives in a state of perpetual hostility and risk. *Repetition.*

Peril and adventure are congenial to his nature, or rather seem necessary to arouse his faculties and to give an interest to his existence. *Paraphrase of preceding sentence.*

Surrounded by hostile tribes whose mode of warfare is by ambush and surprisal, he is always prepared for fight and lives with *Cause.*

his weapons in his hands. As the ship careers in fearful singleness through the solitudes of ocean, as the bird mingles among clouds and storms and wings its way, a mere speck, across the pathless fields of air, so the Indian holds his course, silent, solitary, but undaunted, through the boundless bosom of the wilderness. His expeditions may vie in distance and danger with the pilgrimage of the devotee or the crusade of the knight-errant. He traverses vast forests, exposed to the hazards of lonely sickness, of lurking enemies, and pining famine. Stormy lakes, those great inland seas, are no obstacles to his wanderings; in his light canoe of bark he sports like a feather on their waves, and darts with the swiftness of an arrow down the roaring rapids of the rivers. His very subsistence is snatched from the midst of toil and peril. He gains his food by the hardships and dangers of the chase; he wraps himself in the spoils of the bear, the panther, and the buffalo, and sleeps among the thunders of the cataract. — *Traits of Indian Character.*

Comparison.

Comparison.

Enumeration of expeditions.

Repetition of topic, entering into particulars.

Enumeration of parts of "subsistence," food, clothing, sleep.

Other modes of development may be found in books of rhetoric. The methods commonly employed and suitable for imitation are treated of here.

EXERCISES.

1. IMITATION OF PARAGRAPHS.

EXERCISE XXVI.

Model.

It is a pleasing sight of a Sunday morning, when the bell is sending its sober melody across the quiet fields, to behold the peasantry in their best finery, with ruddy faces and modest cheerfulness, thronging tranquilly along the green lanes to church; but it is still more pleasing to see them in the evenings, gathering about their cottage doors and appearing to exult in the humble comforts and embellishments which their own hands have spread around them. — *Rural Life in England.*

Topic: The peasants are a pleasant sight of a Sunday morning, but a more pleasant one in the evening.

Developed by circumstances.

Imitation.

Topic: Riding a bicycle is a pleasure in the morning, but a greater pleasure in the evening.

Developed by circumstances: —

It is a great pleasure on a clear September morning, when the air has been freshened and the dust laid by a gentle rain, to mount one's bicycle and speed over level roads and shady lanes, leaving the dust and heat of the city far behind; but it is a still greater pleasure on the way home in the evening to coast down some long, smooth hill, resting after the toil of the day and letting the cool night breeze play on the heated body and glowing brow.

Subjects.

Sunrise and sunset in some favorite spot.

Yachting in a gentle breeze and in a stiff wind.

It is hard to study in winter, but harder in summer.

The study of Latin and Greek. (*Pleasant or disagreeable.*)

Summer at the seaside and summer in the mountains.

It is noble to be just, but it is more noble to be merciful.

EXERCISE XXVII.

Model.

The stranger who would form a correct opinion of the English character, must not confine his observations to the metropolis. He must go forth into the country; he must sojourn in villages and hamlets; he must visit castles, villas, farmhouses, cottages; he must wander through parks and gardens, along hedges and green lanes; he must loiter about country churches; attend wakes and fairs and other rural festivals; and cope with the people in all their conditions and all their habits and humors. — *Rural Life in England.*

Topic is stated in the first sentence and repeated by obverse iteration in the beginning of the second sentence.

Developed by enumerating the parts of the country.

Remarks. — The student should notice and strive to imitate the peculiar appropriateness of the verbs used for each detail, "sojourn," "visit," "wander," etc. The rhythm of the paragraph should be preserved as far as possible. For this purpose it would be well for the student to read aloud the passage to be imitated.

Imitation.

Topic: The student who would write a good imitation of Irving, must not merely know the rules of composition.

Developed by enumerating the parts of "model": —

The student who would write a good imitation of Irving, must not merely know the rules of composition. He must study his model; he must read it all slowly and carefully; he must weigh words, phrases, clauses, sentences; he must take note of emphasis and rhythm, of turns of expression and beauties of language; he must fathom the meaning of the author; follow out the development of the thought; and make himself master of the writer's style in all its perfection and in all its minute details.

Subjects.

He who would be a poet, must not confine his studies to the rules of his art. He must contemplate the beauties of nature.

He who is desirous of becoming a soldier, must not be content with a knowledge of tactics. He must go forth to war.

He who would make himself a perfect orator, must not know merely the precepts of rhetoric. He must apply them in practice.

The student who would esteem Irving rightly, must not rest satisfied with what others say of him. He should examine for himself the *Sketch Book*. (*Enumerate some of the sketches.*)

He who would truly feel for the poor, must not merely read about them. He must visit them.

> "If thou wouldst view fair Melrose aright,
> Go visit it by the pale moonlight."

(*Read the passage at the beginning of Canto II, Lay of the Last Minstrel, and enumerate the parts of the abbey, giving, as Scott does, the effects of the moonlight on them.*)

EXERCISE XXVIII.

Model.

English travellers are the best and the worst in the world. Where no motives of pride or interest intervene, none can equal them for profound and philosophical views of society, or faithful and graphical description of external objects; but when either the interest or reputation of their own country comes in collision with that of another, they go to the opposite extreme, and forget their usual probity and candor, in the indulgence of splenetic remark and an illiberal spirit of ridicule. — *English Writers on America.*

Topic is stated in the first sentence.
Developed by giving causes.

Remarks. — The words and phrases of the imitation paragraph are taken from the sketch, *Rip Van Winkle.* To work over in this way the material furnished by the author, will sometimes prove helpful in acquiring a vocabulary.

Imitation.

Rip Van Winkle was the most industrious and the most indolent man in his native town. Where there was no question of his own business or of profitable labor, none could equal him for assiduity and perseverance; but when called upon either to do family duty or to keep his farm in order, he would go to the opposite extreme, and forget the activity and industry expended upon sport or charity, in the indulgence of an insuperable aversion to work.

Subjects.

Study can be distasteful or agreeable.

Newspapers are beneficial and injurious.

The coming of winter brings joy and sorrow.

Ichabod Crane was an odd mixture of shrewdness and credulity.

EXERCISE XXIX.

Model.

What then is to insure this pile which now towers above me from sharing the fate of mightier mausoleums? The time must come when its gilded vaults which now spring so loftily shall lie in rubbish beneath the feet; when instead of the sound of melody and praise, the wind shall whistle through the broken arches, and the owl hoot from the shattered tower; when the garish sunbeam shall break into these gloomy mansions of death, and the ivy twine round the fallen column, and the fox-glove hang its blossoms about the nameless urn, as if in mockery of the dead. Thus man passes away; his name perishes from record and recollection; his history is as a tale that is told, and his very monument becomes a ruin. — *Westminster Abbey.*

Topic is stated in the first sentence.

Developed by giving the effects of time on each part of the abbey.

Remark. — Notice the increasing length of the clauses in the second sentence.

Imitation.

Topic developed by giving the effects of winter upon a scene.

What can insure this fair scene which spreads before me, from sharing the yearly fate of more beautiful prospects? The time must come when its lofty trees, which now flourish so proudly, shall be stripped of all their foliage; when, instead of the melodious songs of birds, the winter wind shall whistle through the bare branches and draw a moan from the straining limbs; when the frost shall blight with its withering touch this garden of beauty, the hard, glittering ice shall clasp everything in its cold embrace, and the snow shall envelop with a white, monotonous pall this vision of many colors. Thus sum-

mer passes away; its beauties perish before our eyes; its charm is as a picture that has faded from sight, and the scene of its former glory is marked with bleakness and desolation.

Subjects.

Who dreamed of the fate that was to overtake the *Maine?*

Little did the Indian imagine the future America.

Who, seeing Pompeii in all its glory, thought of the doom overhanging it?

Write, according to the same model, a description of a burnt building or a besieged city.

Relate the fate of Greece or Rome or Babylon.

Describe the effects which the spring will have on some winter scene.

Describe a deserted village. (*Cf. Goldsmith's Deserted Village.*)

EXERCISE XXX.

Model.

That all this might not be too onerous on the purses of his rustic patrons, who are apt to consider the costs of schooling a grievous burden and schoolmasters as mere drones, he had various ways of rendering himself both useful and agreeable. He assisted the farmers occasionally in the lighter labors of their farms, helped to make hay, mended the fences, took the horses to water, drove the cows from pasture, and cut wood for the winter fire. He laid aside, too, all the dominant dignity and absolute sway with which he lorded it in his little empire, the school, and became wonderfully gentle and ingratiating. He found favor in the eyes of the mothers by petting the children, particularly the youngest; and like the lion bold, which whilom so magnanimously the lamb did hold, he would sit with a child on one knee and rock a cradle with his foot for whole hours together. — *The Legend of Sleepy Hollow.*

Topic is stated in the principal clause of the opening sentence; the subordinate clause serves as a transition from the preceding paragraph.

Developed by enumeration of ways.

Remarks. — The opening clause serves as a transition from the preceding paragraph. The topic with its two divisions is then stated in the principal clause. The second sentence shows the ways in which he rendered himself useful. The adverb, "too," in the third sentence serves to indicate the taking up of the second part of the topic. The idea expressed by the word "agreeable" is repeated in a paraphrase. Finally, the last sentence enumerates the ways in which he showed himself agreeable.

The first sentence, as often in paragraphs, serves as a connection with what precedes. Hence we have an inversion. This phase of the sentence may be disregarded in the imitations. The same remark holds true in the case of many of the exercises that follow. In this imitation care should be exercised in the choice of details and in their arrangement.

Imitation.

Topic: Reading is useful and agreeable.

Developed by enumerating the useful and agreeable effects of reading: —

Those who have devoted their lives to the companionship of books, and even others to whom a book affords merely a passing pleasure, find that reading in many ways proves both useful and agreeable. It makes a man acquainted with all the world about him; broadens his mind; sharpens his intellect; renders him eager for knowledge; gives him a readiness in conversation, and develops his powers of thought. It whiles away, too, many hours which would perhaps be spent under that severe teacher the world, and becomes admirably soothing and interesting. It is a gentle remedy for the troubled and the ill, especially for the confirmed invalid; and like a sweet dream that sometimes visits a sleeper, it will charm the peaceful reader and delight him with fantastic pictures for whole hours together.

Subjects.

A row on the river is both delightful and invigorating. (*So also a sail on the sea.*)

Football is a severe but healthful sport.

A storm at sea is sublime and terrible.

The study of history is pleasing and profitable. (*In like manner of any other study.*)

The telegraph is a marvellous and useful invention. (*So also the printing-press, etc.*)

EXERCISE XXXI.

Model.

One of our party had equalled the Don in the fulness of his equipments, being attired cap-a-pie for the enterprise. He wore a broad-skirted fustian coat perplexed with half a hundred pockets, a pair of stout shoes and leathern gaiters, a basket slung on one side for fish, a patent rod, a landing net, and a score of other inconveniences only to be found in the true angler's armory. Thus harnessed for the field, he was as great a matter of stare and wonderment among the country folk, who had never seen a regular angler, as was the steel-clad hero of La Mancha among the goatherds of the Sierra Morena. — *The Angler.*

Topic is stated in the first sentence; description of an angler fully equipped for work.

Developed by circumstances and comparison.

Remarks. — The comparison is asserted in general terms in the first sentence. The equipment is mentioned in detail in the second sentence, and confirmed by these details, the comparison is restated in more definite terms. Notice how the comparison is sustained by the use of the words "armory," "harnessed," etc.

Imitation.

Topic: Description of a forest in autumn.

"The embattled forests, erewhile armed in gold,
Their banners bright with every martial hue." — *T. B. Read.*

Developed by circumstances and comparison: —

The forest in all the glory of its autumn colors resembled an array of mediæval knights, flaunting a hundred different banners. It displayed to view the brilliant maples, waving mingled hues of green, gold, and red; the yellow chestnuts and poplars, the beeches in white bark and bleaching leaves; the dark green pines and a score of other trees with their foliage fading into brown or falling away from the black limbs beneath. Thus lifting on high its bright ensigns, it presented as fair a spectacle to those who had the good fortune to behold it, as did a gathering of steel-clad warriors to the people of the Middle Ages.

Subjects.

A Football Player. (*Circumstances, and comparison with a gladiator.*)

Describe a person in gaudy costume. (*Circumstances, and comparison with a butterfly.*)

Describe the wild flower, Jack-in-the-Pulpit, showing the aptness of the comparison implied in the name.

Describe a hunter, comparing him to a modern soldier.

EXERCISE XXXII.

Model.

I have dwelt upon this beautiful rural custom, because, as it is one of the last, so it is one of the holiest offices of love. The grave is the ordeal of true affection. It is there that the divine passion of the soul manifests its superiority to the instinctive impulse of mere animal attachment. The latter must be continually refreshed and kept alive by the presence of its object;

but the love that is seated in the soul can live on long remembrance. The mere inclinations of sense languish and decline with the charms that excited them, and turn with shuddering disgust from the dismal precincts of the tomb; but it is thence that truly spiritual affection rises, purified from every sensual desire, and returns like a holy flame to illumine and sanctify the heart of the survivor. — *Rural Funerals.*

Topic is stated in the second sentence.

Developed by contrasting the effects of the grave upon affections of the soul and of sense.

Imitation.

Topic: Adversity is the ordeal of true friendship.

Developed by contrasting the effects of adversity upon a selfish and an unselfish attachment: —

There is an old proverb which says that a friend in need is a friend indeed. Adversity is the ordeal of true friendship. It is in that hour that the noble passion of generous devotion manifests its superiority to the lower feelings of selfishness. The latter must be refreshed and kept alive by the hope of personal gain, but the esteem that is centred in another's worth can live without a thought of profit to self. The inclinations of mercenary attachments languish and decline with a decrease of the advantages that excited them, and cease to exist in the time of sorrow and disaster; but it is then that truly disinterested affection shines forth, purified from every selfish desire, and flames up like a beacon-light to illumine and cheer the heart of the afflicted friend.

Subjects.

Danger is the ordeal of true bravery. (*Contrast bravery with boasting.*)

Time is the test of good literature. (*Contrast good literature with the writing that enjoys a passing popularity.*)

War is the ordeal of true patriotism.
Temptation is the ordeal of true virtue.

EXERCISE XXXIII.

Model.

The last beams of day were now faintly streaming through the painted windows in the high vaults above me; the lower parts of the abbey were already wrapped in the obscurity of twilight. The chapels and aisles grew darker and darker. The effigies of the kings faded into shadows, the marble figures of the monuments assumed strange shapes in the uncertain light, the evening breeze crept through the aisles like the cold breath of the grave, and even the distant footfall of a verger traversing the Poet's Corner had something strange and dreary in its sound. I slowly retraced my morning's walk, and as I passed out at the portal of the cloisters, the door closing with a jarring noise behind me filled the whole building with echoes. — *Westminster Abbey.*

Topic is not stated expressly. It can be put thus: Nightfall in Westminster Abbey.

Developed by giving the effects on the different parts of the abbey.

Remarks. — All the effects are chosen for the purpose of bringing out the gloom of the scene. In the imitations, determine upon the feeling you wish to excite, and choose your details accordingly.

Imitation.

Topic: Sunrise in a forest.
Developed as in the model: —

The first beams of day were now faintly streaming through the leaves in the high trees above me; the lower part of the forest was yet wrapped in the darkness of night. The recesses and paths grew brighter and brighter. The outlines of the trees came more distinctly into view, the low underbrush lost

its strange shapes in the clearer light, the morning breeze stole through the branches like the warm breath of life, and the faint chirping of the first awakened birds, striking on my ear from this side and that, had something bright and cheerful in its sound. I slowly departed from my resting-place of the night before, and as I passed out from the shadows of the trees, the birds swelling their chorus in the full morning light filled the whole forest with sweet music.

Subjects.

Describe: —

The effects of sunrise in the abbey.

The approach of a thunderstorm.

The coming of winter.

Sheridan's arrival at the battle of Cedar Creek. (*Describe its effects upon his routed army.*)

The effects of the eclipse foretold by Columbus to the Indians.

Nightfall on board ship; in a forest.

EXERCISE XXX.

Model.

The pitchy gloom without makes the heart dilate on entering the room filled with the glow and warmth of the evening fire. The ruddy blaze diffuses an artificial summer and sunshine through the room, and lights up each countenance in a kindlier welcome. Where does the honest face of hospitality expand into a broader and more cordial smile — where is the shy glance of love more sweetly eloquent — than by the winter fireside? And as the hollow blast of the wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney, what can be more grateful than that feeling of sober and sheltered security with which we look round upon the comfortable chamber and the scene of domestic hilarity? — *Christmas.*

Topic is stated in the first sentence.

Developed by paraphrasing the thought that the fireside excites feelings of friendship. In the last sentence the effects of the wind are stated.

Remarks. — The thought becomes more definite as the paraphrasing proceeds. First the feeling is expressed in general terms: "the heart dilates." Then follow the look of kindly welcome, the smile of hospitality, the glance of love, and "the scene of domestic hilarity."

Imitation.

Topic: A thunderstorm on the sea fills one with terror.

Developed as in the model: —

The sudden coming of a storm on the sea makes the hearts of the sailors shrink as they guide their boat over the waters. The growing darkness brings on an early night, and fills every one with apprehension. Where does the restless eye betoken greater fear — where do the most courageous experience a keener dread — than on the angry waves of a stormy sea? And as the distant thunder grows louder, rolls ever nearer, sounds along the black surges, and crashes in a flash of lightning over the tossing craft, what can be more terrible than the sense of utter helplessness that comes to them when they are swept on by the powerful force of wind and wave?

Subjects.

College life fosters friendship.

The reading of poetry elevates the mind.

The debating society develops good speakers.

A visit to a church in the night inspires awe.

A walk in the forests is a pleasant recreation.

The sea excites feelings of wonder.

"Sweet are the uses of adversity."

— *As You Like It.*

"Old Jack Falstaff."

EXERCISE XXXV.

Model.

For my part, I love to give myself up to the illusions of poetry. A hero of fiction that never existed is just as valuable to me as a hero of history that existed a thousand years since; and if I may be excused such an insensibility to the common ties of human nature, I would not give up fat Jack for half the great men of ancient chronicle. What have the heroes of yore done for me, or men like me? They have conquered countries of which I do not enjoy an acre; or they have gained laurels of which I do not inherit a leaf; or they have furnished examples of hair-brained prowess which I have neither the opportunity nor the inclination to follow. But old Jack Falstaff! — kind Jack Falstaff! — sweet Jack Falstaff! — has enlarged the boundaries of human enjoyment; he has added vast regions of wit and good humor in which the poorest man may revel, and has bequeathed a never failing inheritance of jolly laughter to make mankind merrier and better to the latest posterity. — *The Boar's Head Tavern.*

Topic is stated in the second sentence, first in general terms, then in particular.

Developed by contrasting the effects produced by heroes and by Falstaff.

Remarks. — In the imitations, be definite, choosing some particular book, etc. The first sentence of the paragraph serves as a transition from the preceding paragraph, and an introduction to what follows. Notice how carefully the contrast is worked out.

Imitation.

Topic developed by contrasting the effects produced by philosophers and by Irving.

For my part, I love to give my time to the perusal of Irving A simple writer that helps me to pass away an hour pleasantly is more valuable to me than a profound writer that has bur-

dened the world with obscure thoughts; and if I may be excused such an insensibility to my own mental improvement, I would not give Washington Irving for half the philosophers on the roll of literature. What have these philosophers done for me or men like me? They have discovered truths which my feeble powers cannot comprehend; or they have devised puzzling systems of thought which are beyond the reach of my wit to unravel; or they have ushered into the world ponderous tomes of wisdom which I have neither the ability nor inclination to read. But good old Irving! — genial Irving! — humorous Irving! — has put in an interesting way the old familiar truths; he has shed the light of his luminous style on the simple emotions which touch or move the heart of mankind, and has bequeathed to us an inheritance of light, attractive sketches, sparkling with wit and humor, to while away many a heavy hour of life.

Subjects.

Contrast the soldier and the statesman.
Compare a favorite book with the newspaper.
One's native land is preferred to all others.
Compare a drink of spring water with other drinks.
Contrast your favorite flower with other flowers.
Contrast the town and the country; the poet and the orator.

EXERCISE XXXVI.

Model.

Perhaps it might be owing to the pleasing serenity that reigned in my own mind that I fancied I saw cheerfulness in every countenance throughout the journey. *Introduction.*

A stage-coach, however, carries animation always with it, and puts the world in motion as it whirls along. The *Topic.*

horn sounded at the entrance of the village produces a general bustle. Some hasten forth to meet friends; some with bundles and bandboxes to secure places, and in the hurry of the moment can hardly take leave of the group that accompanies them. In the meantime the coachman has a world of small commissions to execute. Sometimes he delivers a hare or pheasant; sometimes jerks a small parcel or newspaper to the door of a public-house; and sometimes, with knowing leer and words of sly import, hands to some half-blushing, half-laughing housemaid an odd-shaped billet-doux from some rustic admirer. As the coach rattles through the village every one runs to the window, and you have glances on every side of fresh country faces and blooming, giggling girls. At the corners are assembled juntos of village idlers and wise men, who take their stations there for the important purpose of seeing company pass; but the sagest knot is generally at the blacksmith's, to whom the passing of the coach is an event fruitful of much speculation. The smith, with the horse's heel in his lap, pauses as the vehicle whirls by; the cyclops round the anvil suspend their ringing hammers and suffer the iron to grow cool; and the sooty spectre in brown paper cap laboring at the bellows leans on the handle for a moment, and permits the asthmatic engine to heave a long-drawn sigh, while he glares through the murky smoke and sulphurous gleams of the smithy. — *The Stage Coach.*

At the entrance to the village:

1. *Passengers and friends.*
2. *Commissions of the coachman.*

Through the village:

1. *At the windows.*
2. *At the corners.*
3. *At the blacksmith's.*

Topic is stated in the second sentence.

Developed by enumerating the effects of the arrival of the stage-coach.

Remarks. — The repetition of "that" in the first sentence of the model is not good. Notice that the detail demanding greater development because of its importance is kept for the last place. This fact should be remembered in the imitations.

Imitation.

Topic: The return of a hero from the war.

Developed as in the model: —

It was due to mingled feelings of love, admiration, and gratitude glowing in the heart, that joy shone in every countenance and sparkled in every eye along the entire route. The triumphal progress of the hero aroused the greatest enthusiasm and excited the noblest sentiments in the concourse of people. The shouts at the entrance of the city, borne along in swelling waves of sound, stirred the pulses of those who still awaited his coming. Some pressed forward to catch a nearer glimpse of the victor; some threw their caps into the air, and in the excess of their delight uttered cheer after cheer of enthusiastic greeting. Amid these signs of universal rejoicing the hero held his triumphal course. At times, with hat in hand, he bowed to the cheering throng; at times a smile of welcome beamed upon his countenance as he gazed on the happy faces turned towards him; and at times his heart swelled with honest pride and rapture at the thought of the place he held in the affections of his countrymen, and of the genuine gratitude and joy with which they hailed their country's protector. As the hero slowly made his way along the line of march, the welcome of the people grew ever louder and more demonstrative, and you might continually see new throngs of citizens rushing from every quarter to join the joyful celebration. Along the route large stands had been erected, and these were filled to overflowing with the wealth and beauty of the

city, which had taken up positions there to welcome the hero on his return; but the densest throng was gathered and the warmest enthusiasm was displayed in front of the little balcony where the hero's wife and child awaited the approach of their loved one. The multitude received the hero with a cry of joy as he drew near his home; the happy pair upon the balcony clapped their hands in greeting to the victor, and at sight of this pleasing spectacle the enthusiasm of the multitude rose to its highest pitch, and round after round of tumultuous applause burst from the great throng.

Subjects.

The Mail Carrier on his Rounds.
Arrival of an Ocean Liner.
A Naval Parade.
The Hunter's Return.
Troops arriving at a Strike Scene.
Scene before a Battle.

EXERCISE XXXVII.

Model.

The pedagogue's mouth watered as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye he pictured to himself every roasting pig running about with a pudding in his belly and an apple in his mouth; the pigeons were snugly put to bed in a comfortable pie and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon and juicy relishing ham; not a turkey but he beheld daintily trussed up with its gizzard under its wing, and peradventure a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back in a side-dish, with uplifted claws, as if craving that

quarter which his chivalrous spirit disdained to ask while living. — *The Legend of Sleepy Hollow.*

Topic is stated in the first sentence.

Developed by enumeration of various kinds of fare and appropriate circumstances.

Subjects.

Describe in the same way: —

A timid person in a graveyard by night. (*Enumerate sights and sounds, and what they are fancied to be.*)

A dream of study to a lazy student. (*Enumerate the difficulties connected with each book.*)

Nature as it presents itself to the poet.

The ruins of the Roman Forum and the scenes they recall.

An old soldier visiting the battlefield where he fought.

A small boy's dream of Christmas.

EXERCISE XXXVIII.

Model.

I have seldom known a sermon attended apparently with more immediate effects; for on leaving the church the congregation seemed one and all possessed with the gayety of spirit so earnestly enjoined by their pastor. The elder folks gathered in knots in the churchyard, greeting and shaking hands; and the children ran about crying "Ule!" "Ule!" and repeating some uncouth rhymes, which the parson, who had joined us, informed me had been handed down from days of yore. The villagers doffed their hats to the squire as he passed, giving him the good wishes of the season with every appearance of heartfelt sincerity, and were invited by him to the hall to take something to keep out the cold of the weather; and I heard blessings uttered by several of the poor, which convinced me

that in the midst of his enjoyments the worthy old cavalier had not forgotten the true Christmas virtue of charity. — *Christmas Day.*

Topic is stated in the first clause of the paragraph.

Developed by enumerating the effects on different persons.

Remarks. — The effect on all in general is stated first. Then follows the effect on individuals. The rule of proportion is observed in giving more space to the most prominent figure, the squire. In the imitation, care should be exercised in choosing that detail which is to be dwelt upon.

Subjects.

Describe : —

The effects of an unexpected holiday on schoolboys.

A game interrupted by rain. (*Effects on players and spectators.*)

A thunderstorm on the crowded streets of a city.

A fire-alarm and its effects.

The assassination of Lincoln, or the effects of any other great disaster.

A great speech at an enthusiastic political meeting.

EXERCISE XXXIX.

Model.

I could not but admire the style with which the splendid pageant was brought up to the gate of the churchyard. There was a vast effect produced at the turning of an angle of the wall, — a great smacking of the whip, straining and scrambling of the horses, glistening of harness, and flashing of wheels through gravel. This was the moment of triumph and vainglory to the coachman. The horses were urged and checked until they were fretted into a foam. They threw out their feet into a prancing trot, dashing about pebbles at every step. The crowd of villagers sauntering quietly to church, opened precipi-

tately to the right and left, gaping in vacant admiration. On reaching the gate, the horses were pulled up with a suddenness that produced an immediate stop, and almost threw them on their haunches. — *The Country Church.*

Topic is stated in the first sentence.

Developed by giving the circumstances.

Remarks. — Close attention will show that the language adapts itself to the thought, becoming somewhat pompous and depicting, as well as words can, all the details.

Subjects.

Describe according to the model: —

The express rushing into the station.

The fire-engine arriving at a fire.

The football team coming on the field.

The steamer arriving at the pier.

The homecoming of the soldiers after the war.

The reception given a great orator or a popular hero as he rises to speak.

EXERCISE XL.

Model.

The fixed and unchanging features of the country also perpetuate the memory of the friend with whom we once enjoyed them; who was the companion of our most retired walks, and gave animation to every lonely scene. His idea is associated with every charm of nature; we hear his voice in the echo which he once delighted to awaken; his spirit haunts the grove which he once frequented; we think of him in the wild upland solitude or amidst the pensive beauty of the valley. In the freshness of joyous morning, we remember his beaming smiles and bounding gayety; and when sober evening returns with its gathering shadows and subduing quiet, we call to mind many a twilight hour of gentle talk and sweet-souled melancholy.

"Each lonely place shall him restore,
For him the tear be duly shed;
Beloved till life can charm no more,
And mourned till pity's self be dead."

— *Rural Funerals.*

Topic is stated in the first sentence.

Developed by enumeration of the "features of the country" and their memories.

Remarks. — "Also" serves as a particle of transition from the preceding paragraph. Notice the variety in the sentence-structure and in the vocabulary. The qualifying adjectives are also worthy of note.

Subjects.

Memories of college friends cluster around the college.

The traces of the Indian in America are few.

The coming of spring is manifest in everything.

The memory of Washington is perpetuated in many ways.

The scenes of some place perpetuate the pleasures of a vacation there.

The scenes of some city perpetuate the memory of a friend.

EXERCISE XLI.

Model.

But if there was a pleasure in all this while snugly cuddling in the chimney corner of a chamber that was all of a ruddy glow from the crackling wood fire, and where of course no spectre dared to show his face, it was dearly purchased by the terrors of his subsequent walk homewards. What fearful shapes and shadows beset his path amidst the dim and ghastly glare of a snowy night! With what wistful look did he eye every trembling ray of light streaming across the waste fields from some distant window! How often was he appalled by

some shrub covered with snow, which, like a sheeted spectre, beset his very path! How often did he shrink with curdling awe at the sound of his own steps on the frosty crust beneath his feet, and dread to look over his shoulder lest he should behold some uncouth being tramping close behind him! And how often was he thrown into complete dismay by some rushing blast howling among the trees, in the idea that it was the Galloping Hessian on one of his nightly scourings! — *The Legend of Sleepy Hollow.*

Topic is stated in the principal clause of the first sentence.

Developed by giving the causes of his terrors.

Analysis: 1. Transition from preceding paragraph.

2. Topic: Terrors of the walk homewards.

a. Sights: —

Shapes and shadows.

Ray of light.

Shrub covered with snow.

b. Sounds: —

His own footsteps on the snow.

The rushing blast.

Remark. — In imitating, first make out an analysis of your subject.

Subjects.

Develop according to the model: —

The terrors of an examination to a negligent student.

The fears of a timid passenger on a railroad car.

The wonder of a countryman on his first visit to a large city.

The joy excited by a visit to one's early home after many years of absence.

The delight of a child on beholding a Christmas tree.

The apprehensions of a sentry on guard by night.

EXERCISE XLII.

Model.

On the contrary, said I, it is owing to that very man that the literature of his period has experienced a duration beyond the ordinary term of English literature. There rise authors now and then who seem proof against the mutability of language, because they have rooted themselves in the unchanging principles of human nature. They are like gigantic trees that we sometimes see on the banks of a stream, which, by their vast and deep roots, penetrating through the mere surface and laying hold on the very foundations of the earth, preserve the soil around them from being swept away by the ever flowing current, and hold up many a neighboring plant and perhaps worthless weed to perpetuity. Such is the case with Shakespeare, whom we behold defying the encroachments of time, retaining in modern use the language and literature of his day, and giving duration to many an indifferent author, merely from having flourished in his vicinity. But even he, I grieve to say, is gradually assuming the tint of age, and his whole form is overrun by a profusion of commentators, who, like clambering vines and creepers, almost bury the noble plant that upholds them. — *The Mutability of Literature.*

Topic is stated in the first sentence.

Developed by comparison.

Subjects.

A great writer inspires his readers with new and interesting ideas. (*Comparison with a discoverer. See Keats's Sonnet on Reading Homer.*)

The invasion of Europe by the barbarians. (*Comparison with a plague.*)

The acquisition of knowledge is difficult. (*Comparison with mountain-climbers.*)

The life of man is full of vicissitudes. (*Compare to a brook or a river.*)

"Say not, the struggle naught availeth,
The labor and the wounds are vain,
The enemy faints not nor faileth,
And as things have been they remain."

— *Clough.*

(*See the rest of the poem for comparisons.*)

EXERCISE XLIII.

Model.

There is something in the very season of the year that gives a charm to the festivity of Christmas. At other times we derive a great portion of our pleasures from the mere beauties of nature. Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." The song of the bird, the murmur of the stream, the breathing fragrance of spring, the soft voluptuousness of summer, the golden pomp of autumn, earth with its mantle of refreshing green, and heaven with its deep delicious blue and its cloudy magnificence, — all fill us with mute but exquisite delight, and we revel in the luxury of mere sensation. But in the depth of winter, when nature lies despoiled of every charm and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasure of the social circle. Our thoughts are more concentrated, our friendly sympathies more aroused. We feel more sensibly the charm of each other's society, and are brought more closely together by dependence on each other for enjoyment. Heart calleth unto heart, and we draw our pleasures from the deep wells of loving-kindness which lie in the quiet

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BOSTON COMMON "IN THE DEPTH OF WINTER."

recesses of our bosoms, and which, when resorted to, furnish forth the pure element of domestic felicity. — *Christmas.*

Topic is stated in the first sentence.

Developed by contrasting other seasons with winter. "At other times," "But in the depth of winter."

REMARKS. — In its main outlines the paragraph is developed by contrast. The contrast is drawn in particular between the circumstances with their effects at other seasons and the circumstances with their effects during winter. The topic of the whole paragraph is in the first sentence. The topic of the first of the contrasted parts is in the second sentence. This topic is repeated by paraphrase in the third sentence and developed in the fourth sentence. The fifth sentence gives the topic of the second part of the paragraph. This topic is developed in the next sentence, and repeatedly paraphrased in the closing sentences.

Subjects.

Contrast in the same way: —

Other seasons with spring.
Other sports with your favorite sport.
Other schools with yours.
Other months with your favorite month.
Other authors with your favorite author.
Other stories with your favorite story.
Rome and Athens.
Other places with your native place.

2. ANALYSIS OF PARAGRAPHS.

EXERCISE XLIV.

In the following paragraphs the student will determine how the topic sentence is developed.

Opening, too, as we do, an asylum for strangers from every portion of the earth, we should receive all with impartiality. It should be our pride to exhibit an example of one nation, at least, destitute of national antipathies, and exercising not merely the overt acts of hospitality, but those more rare and noble courtesies which spring from liberality of opinion. — *English Writers on America.*

How is the phrase, "receive all with impartiality," developed?

Hence, their travels are more honest and accurate, the more remote the country described. I would place implicit confidence in an Englishman's description of the regions beyond the cataracts of the Nile; of unknown islands in the Yellow Sea; of the interior of India; or of any other tract which other travellers might be apt to picture out with the illusions of their fancies; but I would cautiously receive his account of his immediate neighbors, and of those nations with which he is in habits of most frequent intercourse. However I might be disposed to trust his probity, I dare not trust his prejudices. — *English Writers on America.*

She is like some tender tree, the pride and beauty of the grove; graceful in its form, bright in its foliage, but with the worm preying at its heart. We find it suddenly withering, when it should be most fresh and luxuriant. We see it drooping its branches to the earth, and shedding leaf by leaf, until, wasted and perished away, it falls even in the stillness of the forest; and as we muse over the beautiful ruin, we strive in

vain to recollect the blast or thunderbolt that could have smitten it with decay. — *The Broken Heart.* [The topic of this paragraph is found in the preceding paragraph of the sketch.]

What is worst of all, is the *effect* which these pecuniary embarrassments and domestic feuds have had on the poor man himself. Instead of that jolly round corporation and smug rosy face which he used to present, he has of late become as shrivelled and shrunk as a frost-bitten apple. His scarlet, gold-laced waistcoat, which bellied out so bravely in those prosperous days when he sailed before the wind, now hangs loosely about him like a mainsail in a calm. His leather breeches are all in folds and wrinkles, and apparently have much ado to hold up the boots that yawn on both sides of his once sturdy legs. — *John Bull.*

In travelling by land there is a continuity of scene and a connected succession of persons and incidents, that carry on the story of life, and lessen the effect of absence and separation. We drag, it is true, "a lengthening chain," at each remove of our pilgrimage; but the chain is unbroken: we can trace it back link by link, and we feel that the last still grapples us to home. But a wide sea voyage severs us at once. It makes us conscious of being cast loose from the secure anchorage of settled life, and sent adrift upon a doubtful world. It interposes a gulf, not merely imaginary, but real, between us and our homes — a gulf subject to tempest and fear and uncertainty, rendering distance palpable, and return precarious. — *The Voyage.*

This paragraph, the second of the sketch, continues the topic discussed in the first paragraph. What is the development used? What does "but" show?

On entering, the eye is astonished by the pomp of architecture and the elaborate beauty of sculptured detail. The very walls are wrought into universal ornament, incrusted with tracery, and scooped into niches crowded with the statues of saints and martyrs. Stone seems by the cunning labor of the chisel to have been robbed of its weight and density, suspended

aloft as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb. — *Westminster Abbey.*

Compare "the pomp of architecture and the elaborate beauty of sculptured detail" with what follows.

The *effect* of this devotion of elegant minds to rural occupations has been wonderful on the face of the country. A great part of the island is rather level, and would be monotonous, were it not for the charms of culture; but it is studded and gemmed, as it were, with castles and palaces, and embroidered with parks and gardens. It does not abound in grand and sublime prospects, but rather in little home scenes of rural repose and sheltered quiet. Every antique farmhouse and moss-grown cottage is a picture; and as the roads are continually winding, and the view is shut in by groves and hedges, the eye is delighted by a continual succession of small landscapes of captivating loveliness. — *Rural Life in England.*

Perhaps, through mistaken or ill-directed hospitality, or from the prompt disposition to cheer and countenance the stranger, prevalent among my countrymen, they may have been treated with unwonted respect in America; and having been accustomed all their lives to consider themselves below the surface of good society, and brought up in a servile feeling of inferiority, they become arrogant on the common boon of civility; they attribute to the lowliness of others their own elevation; and underrate a society where there are no artificial distinctions, and where by any chance such individuals as themselves can rise to consequence. — *English Writers on America.*

The author is trying to account for the prejudice of English travellers. What is the mode of development he makes use of?

James belongs to one of the most brilliant eras of our literary history, and establishes the claims of his country to a participation in its primitive honors. Whilst a small cluster of English writers are constantly cited as the fathers of our verse, the name of their great Scottish compeer is apt to be passed over

in silence; but he is evidently worthy of being enrolled in that little constellation of remote but never failing luminaries who shine in the highest firmament of literature, and who, like morning stars, sang together at the bright dawning of British poesy. — *A Royal Poet.*

But the grave of those we loved — what a place for meditation! There it is that we call up in long review the whole history of virtue and gentleness, and the thousand endearments lavished upon us almost unheeded in the daily intercourse of intimacy — there it is that we dwell upon the tenderness, the solemn, awful tenderness, of the parting scene. The bed of death, with all its stifled griefs — its noiseless attendance — its mute, watchful assiduities. The last testimonies of expiring love! The feeble, fluttering, thrilling — oh! how thrilling! — pressure of the hand! The faint, faltering accents, struggling in death to give one more assurance of affection! The last fond look of the glazing eye, turned upon us even from the threshold of existence! — *Rural Funerals.*

What are the subjects for meditation called up in review? Notice especially the amplification of "the parting scene."

The members of a republic, above all other men, should be candid and dispassionate. They are, individually, portions of the sovereign mind and sovereign will, and should be enabled to come to all questions of national concern with calm and unbiassed judgments. From the peculiar nature of our relations with England, we must have more frequent questions of a difficult and delicate character with her than with any other nation; questions that affect the most acute and excitable feelings; and as, in the adjusting of these, our national measures must ultimately be determined by popular sentiment, we cannot be too anxiously attentive to purify it from all latent passion or prepossession. — *English Writers on America.*

How is the topic in the first sentence proved?

Let us not, then, lament over the decay and oblivion into which ancient writers descend; they do but submit to the great

law of nature which declares that all sublunary shapes of matter shall be limited in their duration, but which decrees also that their element shall never perish. Generation after generation, both in animal and vegetable life, passes away, but the vital principle is transmitted to posterity, and the species continue to flourish. Thus also do authors beget authors, and having produced a numerous progeny, in a good old age they sleep with their fathers, that is to say, with the authors who preceded them — and from whom they had stolen. — *The Art of Bookmaking.*

A peculiar melancholy reigns over the aisle where Mary lies buried. The light struggles dimly through windows darkened by dust. The greater part of the place is in deep shadow, and the walls are stained and tinted by time and weather. A marble figure of Mary is stretched upon the tomb, round which is an iron railing, much corroded, bearing her national emblem — the thistle. I was weary with wandering, and sat down to rest myself by the monument, revolving in my mind the chequered and disastrous story of poor Mary. — *Westminster Abbey.*

What does the author adduce to show the "peculiar melancholy"?

Can any one read this plain unvarnished tale without admiring the stern resolution, the unbending pride, the loftiness of spirit, that seemed to nerve the hearts of these self-taught heroes and to raise them above the instinctive feelings of human nature? When the Gauls laid waste the city of Rome, they found the senators clothed in their robes and seated with stern tranquillity in their curule chairs; in this manner they suffered death without resistance or even supplication. Such conduct was, in them, applauded as noble and magnanimous; in the hapless Indian it was reviled as obstinate and sullen! How truly are we the dupes of show and circumstance! How different is virtue clothed in purple and enthroned in state from virtue naked and destitute and perishing obscurely in a wilderness! — *Traits of Indian Character.*

How does the author prove the Indians worthy of admiration?

In a preceding paper I have spoken of an English Sunday in the country, and its tranquillizing *effect upon the landscape;* but where is its sacred *influence* more strikingly apparent than in the very heart of that great Babel, London? On this sacred day the gigantic monster is charmed into repose. The intolerable din and struggle of the week are at an end. The shops are shut. The fires of forges and manufactories are extinguished; and the sun, no longer obscured by murky clouds of smoke, pours down a sober, yellow radiance into the quiet streets. The few pedestrians we meet, instead of hurrying forward with anxious countenances, move leisurely along; their brows are smoothed from the wrinkles of business and care; they have put on their Sunday looks and Sunday manners with their Sunday clothes, and are cleansed in mind as well as in person. — *A Sunday in London.*

In civilized life, where the happiness, and indeed almost the existence of man, depends so much upon the opinion of his fellow-men, he is constantly acting a studied part. The bold and peculiar traits of native character are refined away or softened down by the levelling influence of what is termed good-breeding; and he practises so many petty deceptions and affects so many generous sentiments for the purposes of popularity that it is difficult to distinguish his real from his artificial character. The Indian, *on the contrary*, free from the restraints and refinements of polished life, and in a great degree a solitary and independent being, obeys the impulses of his inclination or the dictates of his judgment; and thus the attributes of his nature, being freely indulged, grow singly great and striking. Society is like a lawn, where every roughness is smoothed, every bramble eradicated, and where the eye is delighted by the smiling verdure of a velvet surface; he, *however*, who would study nature in its wildness and variety must plunge into the forest, must explore the glen, must stem the torrent, and dare the precipice. — *Philip of Pokanoket.*

The general mode of development used throughout is exemplified

even in the comparison with which Irving characteristically brings the paragraph to a close.

Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment. The services of the Church about this season are extremely tender and inspiring. They dwell on the beautiful story of the origin of our faith, and the pastoral scenes that accompanied its announcement. They gradually increase in fervor and pathos during the season of Advent, until they break forth in full jubilee on the morning that brought peace and good-will to men. I do not know a grander effect of music on the moral feelings than to hear the full choir and the pealing organ performing a Christmas anthem in a cathedral, and filling every part of the vast pile with triumphant harmony. — *Christmas.*

The inversion in the first sentence is for the sake of continuity. The second sentence paraphrases and defines the topic found in the first sentence. What is the connection between the "services of the Church" and the "heartfelt associations"?

The inscription on the tombstone has not been without *its effect*. It has prevented the removal of his remains from the bosom of his native place to Westminster Abbey, which was at one time contemplated. A few years since, also, as some laborers were digging to make an adjoining vault, the earth caved in, so as to leave a vacant space almost like an arch, through which one might have reached into his grave. No one, however, presumed to meddle with his remains so awfully guarded by a malediction; and lest any of the idle or the curious, or any collector of relics, should be tempted to commit depredations, the old sexton kept watch over the place for two days, until the vault was finished and the aperture closed again. He told me that he had made bold to look in at the hole, but could see

neither coffin nor bones — nothing but dust. It was something, I thought, to have seen the dust of Shakespeare. — *Stratford-on-Avon.*

After all, thought I, may not this pilfering disposition be implanted in authors for wise purposes; may it not be the way in which Providence has taken care that the seeds of knowledge and wisdom shall be preserved from age to age, in spite of the inevitable decay of the works in which they were first produced? We see that nature has wisely, though whimsically, provided for the conveyance of seeds from clime to clime in the maws of certain birds; so that animals which in themselves are little better than carrion, and apparently the lawless plunderers of the orchard and the corn-field, are, in fact, Nature's carriers to disperse and perpetuate her blessings. In *like manner*, the beauties and fine thoughts of ancient and obsolete authors are caught up by these flights of predatory writers, and cast forth again to flourish and bear fruit in a remote and distant tract of time. Many of their works, also, undergo a kind of metempsychosis, and spring up under new forms. What was formerly a ponderous history revives in the shape of a romance, an old legend changes into a modern play, and a sober philosophical treatise furnishes the body for a whole series of bouncing and sparkling essays. *Thus* it is in the clearing of our American woodlands; where we burn down a forest of stately pines, a progeny of dwarf oaks start up in their place; and we never see the prostrate trunk of a tree mouldering into soil, but it gives birth to a whole tribe of fungi. — *The Art of Bookmaking.*

He is given, however, to indulge his veneration for family usages and family incumbrances to a whimsical extent. His manor is infested by gangs of gypsies, yet he will not suffer them to be driven off, because they have infested the place time out of mind, and been regular poachers upon every generation of the family. He will scarcely permit a dry branch to be lopped from the great trees that surround the house, lest it should molest the rooks that have bred there for centuries. Owls have

taken possession of the dovecote, but they are hereditary owls and must not be disturbed. Swallows have nearly choked up every chimney with their nests, martins build in every frieze and cornice, crows flutter about the towers and perch on every weather-cock, and old gray-headed rats may be seen in every quarter of the house running in and out of their holes undauntedly in broad daylight. In short, John has such a reverence for everything that has been long in the family that he will not hear even of abuses being reformed, because they are good old family abuses. — *John Bull.*

How does the author develop "family usages and family incumbrances"? Study the variety displayed in expressing the idea of indulging "veneration for family usages."

EXERCISE XLV.

In the following paragraphs more than one mode of development is used to amplify the topic.

I mention this peaceful spot with all possible laud, for it is in such little retired Dutch valleys, found here and there embosomed in the great State of New York, that population, manners, and customs remain fixed, while the great torrent of migration and improvement, which is making such incessant changes in other parts of this restless country, sweeps by them unobserved. They are like those little nooks of still water which border a rapid stream, where we may see the straw and bubble riding quietly at anchor, or slowly revolving in their mimic harbor, undisturbed by the rush of the passing current. Though many years have elapsed since I trod the drowsy shades of Sleepy Hollow, yet I question whether I should not still find the same trees and the same families vegetating in its sheltered bosom. — *The Legend of Sleepy Hollow.*

In the first sentence is found the topic, "Population, manners, and customs remain fixed." What mode of development is used in the second and in the third sentence?

"Nooks of Still Water." Sleepy Hollow.

We stigmatize the Indians, also, as cowardly and treacherous, because they use stratagem in warfare in preference to open force; but in this they are fully justified by their rude code of honor. They are early taught that stratagem is praiseworthy. The bravest warrior thinks it no disgrace to lurk in silence and take every advantage of his foe; he triumphs in the superior craft and sagacity by which he has been enabled to surprise and destroy an enemy. Indeed, man is naturally more prone to subtlety than open valor, owing to his physical weakness in comparison with other animals. They are endowed with natural weapons of defence — with horns, with tusks, with hoofs, and talons; but man has to depend on his superior sagacity. In all his encounters with these, his proper enemies, he resorts to stratagem; and when he perversely turns his hostility against his fellow-man, he at first continues the same subtle mode of warfare. — *Traits of Indian Character.*

The topic is stated in the first sentence. "Because" might be inserted before the second and third sentence. What mode of development, therefore, is used to prove the Indians are justified? Notice in the fourth sentence, "in comparison." Examine carefully the various ways in which "to use stratagem" is expressed.

From the listless repose of the place and the peculiar character of its inhabitants, who are descendants from the original Dutch settlers, this sequestered glen has long been known by the name of "Sleepy Hollow," and its rustic lads are called the "Sleepy Hollow Boys" throughout all the neighboring country. A drowsy, dreamy influence seems to hang over the land and to pervade the very atmosphere. Some say that the place was bewitched by a High German doctor during the early days of the settlement; others, that an old Indian chief, the prophet or wizard of his tribe, held his powwows there before the country was discovered by Master Hendrick Hudson. Certain it is, the place still continues under the sway of some witching power that holds a spell over the minds of the good people, causing them to walk in a continual revery. They are given to all kinds of marvellous beliefs, are subject to trances and visions,

and frequently see strange sights and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors glare oftener across the valley than in any other part of the country, and the nightmare, with her whole ninefold, seems to make it the favorite scene of her gambols. — *The Legend of Sleepy Hollow.*

The topic is suggested in the first sentence and expressly stated in the second sentence. The author says "some witching power" causes them to walk in a continual revery. The dreamy influence, therefore, comes from the witching power and shows itself in various ways. What are the modes of development?

On returning to my inn, I could not but reflect on the singular gift of the poet; to be able thus to spread the magic of his mind over the very face of nature, to give to things and places a charm and character not their own, and to turn this "working-day world" into a perfect fairy-land. He is indeed the true enchanter, whose spell operates, not upon the senses, but upon the imagination and the heart. Under the wizard influence of Shakespeare I had been walking all day in a complete delusion. I had surveyed the landscape through the prism of poetry which tinged every object with the hues of the rainbow. I had been surrounded with fancied beings, with mere airy nothings conjured up by poetic power, yet which to me had all the charm of reality. I had heard Jaques soliloquize beneath his oak, had beheld the fair Rosalind and her companion adventuring through the woodlands, and above all had been once more present in spirit with fat Jack Falstaff and his contemporaries, from the august Justice Shallow down to the gentle Master Slender and the sweet Anne Page. Ten thousand honors and blessings on the bard who has thus gilded the dull realities of life with innocent illusions, who has spread exquisite and unbought pleasures in my chequered path, and beguiled my spirit in many a lonely hour with all the cordial and cheerful sympathies of social life! — *Stratford-on-Avon.*

The topic is stated in the first sentence. Notice the variety of ways in which the author expresses the thought, "to spread the

magic of his mind over the very face of nature." What kind of development does he use? Compare "fancied beings" with "Jaques," "Rosalind," etc. In the third sentence will be found an example of inversion for the sake of continuity.

Perhaps the continual contemplation of the character thus drawn of them has contributed to fix it upon the nation, and thus to give reality to what at first may have been painted in a great measure from the imagination. Men are apt to acquire peculiarities that are continually ascribed to them. The common orders of English seem wonderfully captivated with the *beau ideal* which they have formed of John Bull, and endeavor to act up to the broad caricature that is perpetually before their eyes. Unluckily, they sometimes make their boasted Bull-ism an apology for their prejudice or grossness; and this I have especially noticed among those truly home-bred and genuine sons of the soil who have never migrated beyond the sound of Bow-bells. If one of these should be a little uncouth in speech and apt to utter impertinent truths, he confesses that he is a real John Bull and always speaks his mind. If he now and then flies into an unreasonable burst of passion about trifles, he observes that John Bull is a choleric old blade, but then his passion is over in a moment and he bears no malice. If he betrays a coarseness of taste and an insensibility to foreign refinements, he thanks Heaven for his ignorance — he is a plain John Bull and has no relish for frippery and knick-knacks. His very proneness to be gulled by strangers and to pay extravagantly for absurdities is excused under the plea of munificence — for John is always more generous than wise. — *John Bull.*

The topic is stated in the first sentence. The two following sentences tell us why the character of John Bull has been fixed upon the nation. What, therefore, is the development used? The author mentions some of the peculiarities of Bull-ism. What is the mode of development? The end of the paragraph furnishes an example of a number of sentences having a common bearing. They are, for this reason, constructed alike and dispense with connectives. This is called parallel construction.

"Yes," resumed I, positively, "a poet; for of all writers he has the best chance for immortality. Others may write from the head, but he writes from the heart, and the heart will always understand him. He is the faithful portrayer of nature, whose features are always the same and always interesting. Prose writers are voluminous and unwieldy; their pages are crowded with commonplaces, and their thoughts expanded into tediousness. But with the true poet everything is terse, touching, or brilliant. He gives the choicest thoughts in the choicest language. He illustrates them by everything that he sees most striking in nature and art. He enriches them by pictures of human life, such as it is passing before him. His writings, therefore, contain the spirit, the aroma, if I may use the phrase, of the age in which he lives. They are caskets which enclose within a small compass the wealth of the language — its family jewels, which are thus transmitted in a portable form to posterity. The setting may occasionally be antiquated, and require now and then to be renewed, as in the case of Chaucer; but the brilliancy and intrinsic value of the gems continue unaltered. Cast a look back over the long reach of literary history. What vast valleys of dulness filled with monkish legends and academical controversies! What bogs of theological speculations! What dreary wastes of metaphysics! Here and there only do we behold the heaven-illumined bards, elevated like beacons on their widely separate heights, to transmit the pure light of poetical intelligence from age to age." — *The Mutability of Literature.*

The topic is stated in the first sentence.

EXERCISE XLVI.

The following paragraphs are rather regular in construction and may be analyzed as the paragraph on page 88 or on page 132.

The nature of the contest that ensued was such as too often distinguishes the warfare between civilized men and savages.

On the part of the whites it was conducted with superior skill and success, but with a wastefulness of the blood and a disregard of the natural rights of their antagonists; on the part of the Indians it was waged with the desperation of men fearless of death, and who had nothing to expect from peace but humiliation, dependence, and decay. — *Philip of Pokanoket.*

There was a delicious sensation of mingled security and awe with which I looked down from my giddy height, on the monsters of the deep at their uncouth gambols: shoals of porpoises tumbling about the bow of the ship; the grampus slowly heaving his huge form above the surface; or the ravenous shark darting like a spectre through the blue waters. My imagination would conjure up all that I had heard or read of the watery world beneath me; of the finny herds that roam its fathomless valleys; of the shapeless monsters that lurk among the very foundations of the earth; and of those wild phantasms that swell the tales of fishermen and sailors. — *The Voyage.*

The student should examine the context of this paragraph and state its topic. The main divisions of the analysis will be what the writer saw and what he imagined.

The family meeting was warm and affectionate. As the evening was far advanced, the squire would not permit us to change our travelling dresses, but ushered us at once to the company, which was assembled in a large old-fashioned hall. It was composed of different branches of a numerous family connection, where there were the usual proportion of old uncles and aunts, comfortable married dames, superannuated spinsters, blooming country cousins, half-fledged striplings, and bright-eyed boarding-school hoydens. They were variously occupied: some at a round game of cards, others conversing around the fireplace; at one end of the hall was a group of the young folks, some nearly grown up, others of a more tender and budding age, fully engrossed by a merry game; and a profusion of wooden horses, penny trumpets, and tattered dolls about the floor showed traces of a troop of little fairy beings, who, having frolicked

through a happy day, had been carried off to slumber through a peaceful night. — *Christmas Eve.*

Notice "composed" and "occupied."

How much, thought I, has each of these volumes, now thrust aside with such indifference, *cost* some aching head! how many weary days! how many sleepless nights! How have their authors buried themselves in the solitude of cells and cloisters, shut themselves up from the face of man and the still more blessed face of nature, and devoted themselves to painful research and intense reflection! And all *for what?* to occupy an inch of dusty shelf — to have the titles of their works read now and then in a future age by some drowsy churchman or casual straggler like myself; and in another age to be lost even to remembrance. Such is the amount of this boasted immortality, A mere temporary rumor, a local sound; like the tone of that bell which has just tolled among these towers, filling the ear for a moment — lingering transiently in echo — and then passing away like a thing that was not. — *The Mutability of Literature.*

For the main divisions of the paragraph, see the italicized words. The definition of immortality is deserving of study.

The English, in fact, are strongly gifted with the rural feeling. They possess a quick sensibility to the beauties of nature and a keen relish for the pleasures and employments of the country. This passion seems inherent in them. Even the inhabitants of cities, born and brought up among brick walls and bustling streets, enter with facility into rural habits, and evince a tact for rural occupation. The merchant has his snug retreat in the vicinity of the metropolis, where he often displays as much pride and zeal in the cultivation of his flower-garden and the maturing of his fruits, as he does in the conduct of his business and the success of a commercial enterprise. Even those less fortunate individuals who are doomed to pass their lives in the midst of din and traffic, contrive to have something that shall remind them of the green aspect of nature. In the most dark and dingy quarters of the city, the drawing-room window

resembles frequently a bank of flowers; every spot capable of vegetation has its grass-plot and flower-bed; and every square its mimic park, laid out with picturesque taste and gleaming with refreshing verdure. — *Rural Life in England.*

The first sentence is the topic sentence. The topic is defined and repeated in the next two sentences. For the analysis, consider who, in particular, have the rural feeling, and how they show it.

Another ground of violent outcry against the Indians is their barbarity to the vanquished. This had its origin partly in policy and partly in superstition. The tribes, though sometimes called nations, were never so formidable in their numbers but that the loss of several warriors was sensibly felt. This was particularly the case when they had been frequently engaged in warfare; and many an instance occurs in Indian history, where a tribe that had long been formidable to its neighbors has been broken up and driven away by the capture and massacre of its principal fighting men. There was a strong temptation, therefore, to the victor to be merciless; not so much to gratify any cruel revenge, as to provide for future security. The Indians had also the superstitious belief, frequent among barbarous nations and prevalent also among the ancients, that the manes of their friends who had fallen in battle were soothed by the blood of the captives. The prisoners, however, who are not thus sacrificed, are adopted into their families in the place of the slain, and are treated with the confidence and affection of relatives and friends; nay, so hospitable and tender is their entertainment, that when the alternative is offered them, they will often prefer to remain with their adopted brethren rather than return to the home and the friends of their youth. — *Traits of Indian Character.*

The main divisions of the paragraph are indicated in the second sentence.

III. NARRATION.

PRECEPTS.

1. DEFINITION AND ESSENTIAL POINTS.

Narration. — Narration is the recounting of the particulars of an event. In a narration we may consider: —

1. The **purpose**, the aim which the writer has in view in telling the story.

2. The **particulars**, the selected details of the event.

The selection is determined by the importance of the particulars and by the purpose of the author. Unity requires that particulars not necessary to the understanding of the story or not contributing to its effect, be excluded, and that all digressions from the story be avoided.

3. The **order**, the arrangement of the particulars.

The order of time is usually followed. Sometimes the effects of an action, though coming to pass long after their cause has ceased to exist, are related in immediate succession to that cause. Thus, in *Rip Van Winkle*, Rip's sleep of twenty years and its effects are related in immediate succession. Sometimes the story opens at a point after the beginning of an action, and the preceding details are afterwards recounted, as in *The Widow and her Son*, and *The Pride of the Village*.

4. The **movement**, the relative amount of space or degree of prominence given to each particular.

Movement is merely the law of proportion applied to narration. If the particulars are introductory, subordinate, or unimportant, they are briefly and summarily stated. The movement is then said to be rapid. If the particulars are important for the writer's purpose or belong to the chief part of the story, they are dwelt upon and developed according to some of the various modes already mentioned. The movement is then said to be slow.

Paragraphing of Narrations. — Narrations take ordinarily more than one paragraph for their telling, and then the particulars that go to make up subordinate events are grouped together. In thus dividing up the story, the eye must sometimes be consulted so as not to have an unvaried succession of short or long paragraphs. Hence several closely united subordinate events may be gathered into one longer paragraph.

2. ANALYSIS OF A NARRATION.

Notwithstanding the obloquy with which the early historians have overshadowed the characters of the unfortunate natives, some bright gleams occasionally break through which throw a degree of melancholy lustre on their memories. Facts are occasionally to be met with in the rude annals of the eastern provinces which, though recorded with the coloring of prejudice and bigotry, yet speak for themselves, and will be dwelt on with applause and sympathy when prejudice shall have passed away.

In one of the homely narratives of the Indian wars in New England there is a touching account of the desolation carried into the tribe of the Pequod Indians. Humanity shrinks from the cold-blooded detail of indiscriminate butchery. In one

place we read of the surprisal of an Indian fort in the night, when the wigwams were wrapped in flames and the miserable inhabitants shot down and slain in attempting to escape, "all being despatched and ended in the course of an hour." After a series of similar transactions "our soldiers," as the historian piously observes, "being resolved by God's assistance to make a final destruction of them," the unhappy savages being hunted from homes and fortresses, and pursued with fire and sword, a scanty, but gallant band, the sad remnant of the Pequod warriors, with their wives and children, took refuge in a swamp.

Burning with indignation, and rendered sullen by despair; with hearts bursting with grief at the destruction of their tribe, and spirits galled and sore at the fancied ignominy of their defeat, they refused to ask their lives at the hands of an insulting foe, and preferred death to submission.

As the night drew on, they were surrounded in their dismal retreat, so as to render escape impracticable. Thus situated, their enemy "plied them with shot all the time, by which means many were killed and buried in the mire." In the darkness and fog that preceded the dawn of day some few broke through the besiegers and escaped into the woods: "the rest were left to the conquerors, of which many were killed in the swamp, like sullen dogs who would rather, in their self-willedness and madness, sit still and be shot through, or cut to pieces," than implore for mercy. When the day broke upon this handful of forlorn but dauntless spirits, the soldiers, we are told, entering the swamp, "saw several heaps of them sitting close together, upon whom they discharged their pieces, laden with ten or twelve pistol bullets at a time, putting the muzzles of the pieces under the boughs, within a few yards of them; so as, besides those that were found dead, many more were killed and sunk into the mire, and never were minded more by friend or foe."

Can any one read this plain unvarnished tale, without admiring the stern resolution, the unbending pride, the loftiness of spirit, that seemed to nerve the hearts of these self-taught

heroes, and to raise them above the instinctive feelings of human nature? When the Gauls laid waste the city of Rome, they found the senators clothed in their robes, and seated with stern tranquillity in their curule chairs; in this manner they suffered death without resistance or even supplication. Such conduct was in them applauded as noble and magnanimous; in the hapless Indian it was reviled as obstinate and sullen. How truly are we the dupes of show and circumstance! How different is virtue clothed in purple and enthroned in state from virtue naked and destitute and perishing obscurely in a wilderness! — *Traits of Indian Character.*

Subject: The Destruction of the Pequod Indians.

Purpose: To excite pity for the fate of the Indians and admiration for their resolution.

This purpose is declared in the introductory paragraph and more clearly in the concluding paragraph.

Particulars: The burning of the Indian fort; the retreat to the swamp; the determination to die; the massacre, at night, before dawn, and at daybreak.

As this story is condensed from a longer narration, the selection of the particular events under the control of the author's purpose is quite manifest. Notice especially the details enclosed within quotation marks.

Order: The order of time is followed.

Movement: The movement is rather slow in the recital of the first particular where many circumstances are given, but becomes rapid until the author comes to the massacre. At this event, which is the most important of all, the movement becomes very slow, and many minute circumstances of time, place, and action are detailed.

EXERCISES.

IMITATION AND ANALYSIS OF NARRATIONS.

EXERCISE XLVII.

Model.

"As I was once sailing," said he, "in a fine, stout ship, across the banks of Newfoundland, one of those heavy fogs that prevail in those parts rendered it impossible for us to see far ahead, even in the daytime; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. I kept lights at the mast-head, and a constant watch forward to look out for fishing smacks, which are accustomed to anchor on the banks. The wind was blowing a smacking breeze, and we were going at a great rate through the water. Suddenly the watch gave the alarm of 'a sail ahead!'—it was scarcely uttered before we were upon her. She was a small schooner, at anchor, with her broadside toward us. The crew were all asleep, and had neglected to hoist a light. We struck her just amidships. The force, the size, and weight of our vessel, bore her down below the waves; we passed over her and were hurried on our course. As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches, rushing from her cabin; they just started from their beds to be swallowed shrieking by the waves. I heard their drowning cry mingling with the wind. The blast that bore it to our ears, swept us out of all further hearing. I shall never forget that cry! It was some time before we could put the ship about, she was under such headway. We returned, as nearly as we could guess, to the place where the smack had anchored. We cruised about for several hours in the dense

fog. We fired signal-guns, and listened if we might hear the halloo of any survivors: but all was silent — we never saw or heard anything of them more." — *The Voyage.*

Remarks.— Analyze the story. For the author's purpose examine the preceding paragraph of the sketch. What particular event of the story is dwelt upon? Notice that all connectives between sentences are dispensed with. This omission serves to give rapidity to the narrative. The particulars, too, are so closely connected in time that it is unnecessary to show their logical connection. For instance, the conjunction, "therefore," might be inserted in the second sentence. There are some examples of inversion for continuity, as, "we were upon her. She was a . . . ," "mingling with the wind. The blast . . . ."

Subjects for Imitations.

A Railroad Collision.
An Accident on a Trolley Car.
A Cavalry Charge.
A Fall from a Bicycle.

EXERCISE XLVIII.

The student will analyze the following narratives according to the scheme on page 119. The context should be read in each case, in order to determine the author's purpose.

Philip of Pokanoket: Four paragraphs, beginning with, "At the time that Philip effected his escape from Pocasset, his fortunes were in a desperate condition."

The Broken Heart: Seven paragraphs, beginning with, "Every one must recollect the tragical story of young E——, the Irish patriot."

The Widow and Her Son: Seven paragraphs, beginning with, "It was some time before I left the churchyard."

Philip of Pokanoket: Eight paragraphs, beginning

with, "The fate of the brave and generous Canonchet is worthy of particular mention."

The Art of Bookmaking: Five paragraphs near the end, beginning with, "Whilst I was indulging in these rambling fancies, I had leaned my head," etc.

In the same way the longer stories of the *Sketch Book* — *Rip Van Winkle, The Spectre Bridegroom, The Legend of Sleepy Hollow* — may be analyzed.

Remarks. — These stories may be imitated on suitable subjects. The story of the dream in *The Art of Bookmaking* will furnish a model for similar imaginary events, in which the statues in the national Capitol become animated and go in to attack the congressmen, or the school books have an encounter with indolent students.

IV. DESCRIPTION.

PRECEPTS.

1. DEFINITION AND ESSENTIAL POINTS.

Description. — Description is "the delineation of some object or scene. Narration deals with successive facts; description, with objects that exist at the same time."

In a description we may consider: —

1. The **point of view**, the place from which, or the time at which, the object or scene is viewed. The former may be called the local; the latter, the temporal point of view.

2. The **purpose**, the aim which the writer has in describing.

3. The **characteristic trait**, the predominant quality or qualities that are peculiar to the object or scene.

4. The **outline**, the comprehensive statement, in a few general terms, of what is to be described.

5. The **details**, the particular features of the object or scene that have been selected for mention. The selection is determined by the point of view, by the purpose, and by the characteristic trait.

6. The **order**, the arrangement of details. The details are usually arranged in the order in which they are found in the object or scene. Sometimes the characteristic trait governs the arrangement of details, disposing them according to the prominence with which they reflect that trait.

2. ANALYSIS OF A DESCRIPTION.

The country was yet naked and leafless, but English scenery is always verdant, and the sudden change in the temperature of the weather was surprising in its quickening effects upon the landscape. It was inspiring and animating to witness this first awakening of spring, to feel its warm breath stealing over the senses, to see the moist mellow earth beginning to put forth the green sprout and the tender blade, and the trees and shrubs in their reviving tints and bursting buds giving the promise of returning foliage and flower. The cold snow-drop, that little borderer on the skirts of winter, was to be seen with its chaste white blossoms in the small gardens before the cottages. The bleating of the new-dropt lambs was faintly heard from the fields. The sparrow twittered about the thatched eaves and budding hedges; the robin threw a livelier note into his late querulous wintry strain; and the lark, springing up from the reeking bosom of the meadow, towered away into the bright fleecy cloud, pouring forth torrents of melody. As I watched the little songster mounting up higher and higher until his body was a mere speck on the white bosom of the cloud, while the ear was still filled with his music, it called to mind Shakespeare's exquisite little song in Cymbeline: —

> Hark! hark! the lark at heaven's gate sings,
> And Phœbus 'gins arise,
> His steeds to water at those springs,
> On chaliced flowers that lies.
>
> And winking Mary-buds begin
> To ope their golden eyes;
> With every thing that pretty bin,
> My lady sweet arise! — *Stratford-on-Avon.*

Subject: English Scenery in Spring.

Point of View: Time — Morning in early spring. (*See the third paragraph of this sketch.*) Place — Seen by a strolling pedestrian.

Purpose: To show where Shakespeare derived his ideas of rural imagery. (*See preceding paragraph.*)

Characteristic Trait: "Quickening effects upon the landscape."

Outline: Expressed in the opening sentence.

Details: Spring's breath; earth, sprout, blade; trees and shrubs, tints, buds; snow-drop; lambs; sparrow; robin; lark.

Order: From plant life to animal life; first the sights, then the sounds.

The order of climax is observed not only in going from lower to higher life, but also in arranging the details of each kind of life. In each case that detail is put last and developed most which displays most of the characteristic trait and is most to the writer's purpose.

Analysis of Details. — The following analysis shows how each detail reflects the temporal point of view, spring, and the characteristic trait, quickening effects.

Details.	Point of View.	Characteristic Trait.
Breath	warm	over the senses
Earth	moist	mellow
	green sprout, tender blade	beginning to put forth
Trees and shrubs	tints	reviving
	buds	bursting
	returning foliage and flower	giving promise
Snow-drop	on the skirts of winter	blossoms
Lambs	new-dropt	bleating
Sparrow	about budding hedges	twittered
Robin	into his late wintry strain	a livelier note
Lark	from the reeking meadow	pouring forth torrents of melody

The local point of view can be felt in the minuteness of the points perceived, points not to be caught except by a leisurely stroller observing at close range. That the view is from the road or path can be seen in the phrases "the gardens before the cottages," "about the thatched eaves and budding hedges," "from the fields."

The student should not fancy that Irving had such artificial analyses consciously before him in his work. Rather, he looked on the scene in reality or with his vivid imagination, and under the guidance of his purpose and of his trained judgment, he wrote a description of what was before him, giving us a picture that is perfect down to the minutest details.

EXERCISES.

1. IMITATION OF DESCRIPTIONS.

EXERCISE XLIX.

Model.

On parting with the old angler I inquired after his place of abode, and happening to be in the neighborhood of the village a few evenings afterwards, I had the curiosity to seek him out. I found him living in a small cottage containing only one room, but a perfect curiosity in its method and arrangement. It was on the skirts of the village on a green bank, a little back from the road, with a small garden in front stocked with kitchen herbs and adorned with a few flowers. The whole front of the cottage was overrun with a honeysuckle. On the top was a ship for a weathercock. The interior was fitted up in a truly nautical style, his ideas of comfort and convenience having been acquired on the berth-deck of a man-of-war. A hammock was slung from the ceiling, which in the daytime was lashed up so as to take but little room. From the centre of the chamber hung a model of a ship of his own workmanship. Two or three chairs, a table, and a large sea chest formed the principal movables. About the wall were stuck up naval ballads, such as *Admiral Hosier's Ghost*, *All in the Downs*, and *Tom Bowline*, intermingled with pictures of sea fights, among which the battle of Camperdown held a distinguished place. The mantelpiece was decorated with sea shells, over which hung a quadrant flanked by two wood cuts of most bitter looking naval commanders. His implements for angling were carefully disposed on nails and hooks about the room. On a shelf was arranged his library, containing a work on angling

much worn, a Bible covered with canvas, an odd volume or two of voyages, a nautical almanac, and a book of songs. — *The Angler.*

Analysis.

Subject: The Angler's Place of Abode.

Point of View: That of a visitor.

Characteristic Trait: "A perfect curiosity." "Fitted up in truly nautical style."

Purpose: The author's purpose is not expressed. The description seems intended to give a better notion of the angler's character.

Outline: "A small cottage containing only one room."

Details: Site, garden, top, hammock, model of a ship, chairs, table, chest, ballads, pictures, mantelpiece, quadrant, implements for angling, library.

Order: Natural order of a visitor; first the exterior, then the interior. In both cases, the details which first meet the eye are described first. On the exterior the description proceeds from the garden to the top of the house; in the interior, from the more prominent objects to the less prominent.

Remarks. — Notice how often the prepositional phrases are thrown to the front, serving to avoid monotony of cadence, bringing about variety of statement, and keeping the principal parts of the room prominent. In the imitations, students should write out a plan briefly, giving the point of view, the characteristic trait, etc., and afterwards expand this plan into a description.

Subjects for Imitations.

An Old Soldier's Place of Abode.
The Room of a College Athlete.
Camping out. Description of the tent.
A Classroom, a Lecture Room, or a Hall.
A Cottage by the Sea.

A New England Fireside.

The Business Man's Office.
The Abode of a Lover of Horses.

EXERCISE L.

The model description with its analysis will be found on p. 124.

The Topic: **English** scenery at the first awakening of spring.

Developed by giving the circumstances; what could be seen, what could be heard.

Subjects for Imitations.

Scenery at some familiar spot during summer or winter.
A Row on Lake by Moonlight.
A Walk beside a River.
A Stroll through a Forest.
A Climb over a Mountain.
A Country Walk in Autumn.

EXERCISE LI.

Model.

In the evening we reached a village where I had determined to pass the night. As we drove into the great gateway of the inn, I saw on one side the light of a rousing kitchen fire beaming through a window. I entered, and admired for the hundredth time that picture of convenience, neatness, and broad honest enjoyment — the kitchen of an English inn. It was of spacious dimensions, hung round with copper and tin vessels highly polished, and decorated here and there with a Christmas green. Hams, tongues, and flitches of bacon were suspended from the ceiling; a smokejack made its ceaseless clanging beside the fire-place, and a clock ticked in one corner. A well-scoured deal table extended along one side

of the kitchen, with a cold round of beef and other hearty viands upon it, over which two foaming tankards of ale seemed mounting guard. Travellers of inferior order were preparing to attack this stout repast, while others sat smoking and gossiping over the ale on two high-backed oaken settles beside the fire. Trim housemaids were hurrying backwards and forwards under the direction of a fresh, bustling landlady, but still seizing an occasional moment to exchange a flippant word and have a rallying laugh with the group around the fire. The scene completely realized poor Robin's humble idea of the comforts of mid-winter: —

"Now trees their leafy hats do bare
To reverence Winter's silver hair;
A handsome hostess, merry host,
A pot of ale now and a toast,
Tobacco and a good coal fire,
Are things the season doth require."

— *The Stage Coach.*

Topic is stated in the third sentence.
Developed by circumstances.

Remarks. — Two sentences of introduction precede the topic. The author's choice of circumstances is controlled by the three qualities mentioned in the topic sentence. The class should be made to point out the details which illustrate each quality. Before the imitation, the students might be required to state what qualities predominate in the scene they are to describe, and then to mention the details in their proper order. Here the place is depicted first, and then follows a description of the persons, closed by an appropriate reflection arising from the scene. With this description compare *The Inn Kitchen* and the description of The Mason's Arms in the sketch, *The Boar's Head Tavern.*

Subjects.

Describe in the same way: —

A college gymnasium.
A classroom.

A chemical laboratory.
The room of a modern student.
The lobby of a large hotel.
A library.

EXERCISE LII.

Model.

Such is the scanty story of the brave but unfortunate King Philip; persecuted while living, slandered and dishonored when dead. If, however, we consider even the prejudiced anecdotes furnished us by his enemies, we may perceive in them traces of amiable and lofty character sufficient to awaken sympathy for his fate and respect for his memory. We find that amidst all the harassing cares and ferocious passions of constant warfare he was alive to the softer feelings of connubial love and paternal tenderness, and to the generous sentiment of friendship. The captivity of "his beloved wife and only son" are mentioned with exultation as causing him poignant misery; the death of any near friend is triumphantly recorded as a new blow on his sensibilities; but the treachery and desertion of many of his followers in whose affections he had confided is said to have desolated his heart, and to have bereaved him of all further comfort. He was a patriot attached to his native soil, — a prince true to his subjects and indignant of their wrongs, — a soldier daring in battle, firm in adversity, patient of fatigue, of hunger, of every variety of bodily suffering, and ready to perish in the cause he had espoused. Proud of heart and with an untamable love of natural liberty, he preferred to enjoy it among the beasts of the forests or in the dismal and famished recesses of swamps and morasses, rather than bow his haughty spirit to submission and live dependent and despised in the ease and luxury of the settlements. With heroic qualities and bold achievements that would have graced a civilized warrior and have rendered him the theme of the poet and the historian, he lived a wanderer and a

fugitive in his native land, and went down like a lonely bark foundering amid darkness and tempest — without a pitying eye to weep his fall or a friendly hand to record his struggle. — *Philip of Pokanoket.*

REMARKS. — This paragraph is placed here as an example of description of character. It is the last paragraph of the sketch, and gives the author's estimate of Philip. The topic is developed by enumerating the different situations in life and the circumstances in which traces of Philip's amiable and lofty character may be perceived, and by adducing the causes that awaken our sympathy and respect for him.

Analysis.

Introduction: Preceding sketch briefly summarized.
Topic is stated in the second sentence.
Development: —

I. His amiable character shown in
1. His connubial love.
2. His paternal tenderness.
3. His generous, sentimental friendship.
Instances where these feelings were displayed.

II. His lofty character shown as a
1. Patriot.
2. Prince.
3. Soldier.
4. Proud and independent spirit.
Proved in each case by his actions.

III. Sufficient to awaken
1. Respect for qualities and achievements
a. That would have graced a civilized warrior.
b. That would have made him the theme of poet and historian.
2. Sympathy for one
a. Who was a wanderer and a fugitive.
b. Who died forsaken.

Subjects for Imitations.

Write a concluding paragraph to a sketch of

Columbus — courage and enthusiasm.
Cæsar — genius and ambition.
Chatterton — pride and poetical talent.
Washington.
Benedict Arnold.
Rip Van Winkle.
Ichabod Crane.

2. ANALYSIS OF DESCRIPTIONS.

EXERCISE LIII.

The following paragraphs should be analyzed according to the model on page 124: —

I had expected to see a sleek, well-conditioned pastor, such as is often found in a snug living in the vicinity of a rich patron's table, but I was disappointed. The parson was a little, meagre, black-looking man, with a grizzled wig that was too wide and stood off from each ear; so that his head seemed to have shrunk away within it, like a dried filbert in its shell. He wore a rusty coat, with great skirts and pockets that would have held the church Bible and prayer-book; and his small legs seemed still smaller from being planted in large shoes, decorated with enormous buckles. — *Christmas Day.*

The point of view is stated in the last sentence of the preceding paragraph. The characteristic trait will be found in the first sentence.

As I was once visiting this haunt of the learned, my attention was attracted to a person just entering the room. He was advanced in life, tall, and of a form that might once have been commanding, but it was a little bowed by time — perhaps by care. He had a noble Roman style of countenance; a head

that would have pleased a painter; and though some slight furrows on his brow showed that wasting thought had been busy there, yet his eye still beamed with the fire of a poetic soul. There was something in his whole appearance that indicated a being of a different order from the bustling race round him. — *Roscoe.*

The point of view is expressed in the first sentence. "Attracted" will suggest the characteristic trait, stated in the last sentence.

The orchestra was in a small gallery, and presented a most whimsical grouping of heads piled one above the other, among which I particularly noticed that of the village tailor, a pale fellow with a retreating forehead and chin, who played on the clarinet, and seemed to have blown his face to a point; and there was another, a short pursy man, stooping and laboring at a bass-viol, so as to show nothing but the top of a round bald head, like the egg of an ostrich. There were two or three pretty faces among the female singers, to which the keen air of a frosty morning had given a bright rosy tint; but the gentleman choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks; and as several had to sing from the same book, there were clusterings of odd physiognomies, not unlike those groups of cherubs we sometimes see on country tombstones. — *Christmas Day.*

"A most whimsical grouping of heads," gives the characteristic trait. In the enumeration of heads notice how this trait shows itself.

I had now come in sight of the house. It is a large building of brick, with stone quoins, and is in the Gothic style of Queen Elizabeth's day, having been built in the first year of her reign. The exterior remains very nearly in its original state, and may be considered a fair specimen of the residence of a wealthy country gentleman of those days. A great gateway opens from the park into a kind of courtyard in front of the house, ornamented with a grass-plot, shrubs, and flower-beds. The gateway is in imitation of the ancient barbican, being a kind of

outpost and flanked by towers, though evidently for mere ornament instead of defence. The front of the house is completely in the old style, with stone-shafted casements, a great bow-window of heavy stone-work, and a portal with armorial bearings over it carved in stone. At each corner of the building is an octagon tower surmounted by a gilt ball and weather-cock. — *Stratford-on-Avon.*

There are few places more favorable to the study of character than an English country church. I was once passing a few weeks at the seat of a friend who resided in the vicinity of one, the appearance of which particularly struck my fancy. It was one of those rich morsels of quaint antiquity which gives such a peculiar charm to English landscape. It stood in the midst of a country filled with ancient families, and contained within its cold and silent aisles the congregated dust of many noble generations. The interior walls were incrusted with monuments of every age and style. The light streamed through windows dimmed with armorial bearings, richly emblazoned in stained glass. In various parts of the church were tombs of knights, and high-born dames, of gorgeous workmanship, with their effigies in colored marble. On every side the eye was struck with some instance of aspiring mortality; some haughty memorial which human pride had erected over its kindred dust in this temple of the most humble of all religions. — *The Country Church.*

What does "rich morsel of quaint antiquity" express?

While the mutual greetings were going on between young Bracebridge and his relatives, I had time to scan the apartment. I have called it a hall, for so it had certainly been in old times, and the squire had evidently endeavored to restore it to something of its primitive state. Over the heavy projecting fireplace was suspended a picture of a warrior in armor, standing by a white horse, and on the opposite wall hung a helmet, buckler, and lance. At one end an enormous pair of antlers were inserted in the wall, the branches serving as hooks on

which to suspend hats, whips, and spurs, and in the corners of the apartment were fowling-pieces, fishing-rods, and other sporting implements. The furniture was of the cumbrous workmanship of former days, though some articles of modern convenience had been added, and the oaken floor had been carpeted; so that the whole presented an odd mixture of parlor and hall. — *Christmas Eve.*

See the second sentence for the characteristic trait. This description should be compared with one of the same place, given in the second paragraph of *The Christmas Dinner.* In the latter description the characteristic trait is that of a Christmas banqueting scene.

I entered from the inner court of Westminster School, through a long, low, vaulted passage that had an almost subterranean look, being dimly lighted in one part by circular perforations in the massive walls. Through this dark avenue I had a distant view of the cloisters, with the figure of an old verger in his black gown moving along their shadowy vaults, and seeming like a spectre from one of the neighboring tombs. The approach to the abbey through these gloomy monastic remains prepares the mind for its solemn contemplation. The cloisters still retain something of the quiet and seclusion of former days. The gray walls are discolored by damps and crumbling with age; a coat of hoary moss has gathered over the inscriptions of the mural monuments and obscured the death's heads and other funeral emblems. The sharp touches of the chisel are gone from the rich tracery of the arches; the roses which adorned the keystones have lost their leafy beauty; everything bears marks of the gradual dilapidations of time, which yet has something touching and pleasing in its very decay. — *Westminster Abbey.*

His family mansion is an old castellated manor-house, gray with age, and of a most venerable though weather-beaten appearance. It has been built upon no regular plan, but is a vast accumulation of parts erected in various tastes and ages. The centre bears evident traces of Saxon architecture, and is

as solid as ponderous stone and old English oak can make it. Like all the relics of that style, it is full of obscure passages, intricate mazes, and dusty chambers; and though these have been partially lighted up in modern days, yet there are many places where you must still grope in the dark. Additions have been made to the original edifice from time to time, and great alterations have taken place; towers and battlements have been erected during wars and tumults, wings built in time of peace, and out-houses, lodges, and offices run up according to the whim or convenience of different generations, until it has become one of the most spacious, rambling tenements imaginable. An entire wing is taken up with the family chapel, a reverend pile that must have been exceedingly sumptuous, and indeed in spite of having been altered and simplified at various periods, has still a look of solemn religious pomp. Its walls within are storied with the monuments of John's ancestors; and it is snugly fitted up with soft cushions and well-lined chairs, where such of his family as are inclined to church services may doze comfortably in the discharge of their duties. — *John Bull.*

The point of view is not expressly stated. The characteristic trait or traits can be gathered from the first and second sentences.

On our way homeward his heart seemed overflowed with generous and happy feelings. As we passed over a rising ground which commanded something of a prospect, the sounds of rustic merriment now and then reached our ears. The squire paused for a few moments, and looked around with an air of inexpressible benignity. The beauty of the day was of itself sufficient to inspire philanthropy. Notwithstanding the frostiness of the morning, the sun in his cloudless journey had acquired sufficient power to melt away the thin covering of snow from every southern declivity, and to bring out the living green which adorns an English landscape even in mid-winter. Large tracts of smiling verdure contrasted with the dazzling whiteness of the shaded slopes and hollows. Every sheltered bank on which the broad rays rested yielded its silver rill of cold and limpid water glittering through the dripping

grass, and sent up slight exhalations to contribute to the thin haze that hung just above the surface of the earth. There was something truly cheering in this triumph of warmth and verdure over the frosty thraldom of winter; it was, as the squire observed, an emblem of Christmas hospitality breaking through the chills of ceremony and selfishness and thawing every heart into a flow. He pointed with pleasure to the indications of good cheer reeking from the chimneys of the comfortable farmhouses and low thatched cottages. "I love," said he, "to see this day well kept by rich and poor; it is a great thing to have one day in the year, at least, when you are sure of being welcome wherever you go, and of having, as it were, the world thrown all open to you; and I am almost disposed to join with Poor Robin in his malediction on every churlish enemy to this honest festival: —

> "Those who at Christmas do repine,
> And would fain hence dispatch him,
> May they with old Duke Humphry dine,
> Or else may Squire Ketch catch 'em."
>
> — *Christmas Day.*

See the second sentence for the point of view, and the fourth sentence for the characteristic trait. Notice how the statement of the trait is developed later on in the paragraph.

Among these the most formidable was a burly, roaring, roistering blade of the name of Abraham — or, according to the Dutch abbreviation, Brom — Van Brunt, the hero of the country round, which rang with his feats of strength and hardihood. He was broad-shouldered and double-jointed, with short, curly black hair and a bluff but not unpleasant countenance, having a mingled air of fun and arrogance. From his Herculean frame and great powers of limb he had received the nickname of "Brom Bones," by which he was universally known. He was famed for great knowledge and skill in horsemanship, being as dexterous on horseback as a Tartar. He was foremost at all races and cock-fights, and, with the ascendency which bodily strength acquires in rustic life, was the

umpire in all disputes, setting his hat on one side and giving his decisions with an air and tone admitting of no gainsay or appeal. He was always ready for either a fight or a frolic, but had more mischief than ill-will in his composition; and with all his overbearing roughness there was a strong dash of waggish good humor at bottom. He had three or four boon companions who regarded him as their model, and at the head of whom he scoured the country, attending every scene of feud or merriment for miles around. In cold weather he was distinguished by a fur cap surmounted with a flaunting fox's tail, and when the folks at a country gathering descried this well-known crest at a distance whisking about among a squad of hard riders, they always stood by for a squall. Sometimes his crew would be heard dashing along past the farmhouses at midnight with whoop and halloo, like a troop of Don Cossacks; and the old dames, startled out of their sleep, would listen for a moment till the hurry-scurry had clattered by, and then exclaim, "Ay, there goes Brom Bones and his gang!" The neighbors looked upon him with a mixture of awe, admiration, and good-will, and when any madcap prank or rustic brawl occurred in the vicinity, always shook their heads and warranted Brom Bones was at the bottom of it. — *The Legend of Sleepy Hollow.*

Examine the first sentence for the characteristic traits of this description.

EXERCISE LIV.

In the following pairs of paragraphs we have descriptions of the same object from different points of view. These descriptions should be analyzed, and special attention should be paid to the way in which the point of view varies the details.

We had now come in full view of the old family mansion, partly thrown in deep shadow, and partly lit up by the cold moonshine. It was an irregular building of some magnitude, and seemed to be of the architecture of different periods. One

wing was evidently very ancient, with heavy stone-shafted bow-windows jutting out and overrun with ivy, from among the foliage of which the small diamond-shaped panes of glass glittered with the moonbeams. The rest of the house was in the French taste of Charles the Second's time, having been repaired and altered, as my friend told me, by one of his ancestors who returned with that monarch at the Restoration. The grounds about the house were laid out in the old formal manner of artificial flower-beds, clipped shrubberies, raised terraces, and heavy stone balustrades, ornamented with urns, a leaden statue or two, and a jet of water. — *Christmas Eve.*

Everything conspired to produce kind and happy feelings in this stronghold of old-fashioned hospitality. The window of my chamber looked out upon what in summer would have been a beautiful landscape. There was a sloping lawn, a fine stream winding at the foot of it, and a tract of park beyond with noble clumps of trees and herds of deer. At a distance was a neat hamlet with the smoke from the cottage chimneys hanging over it, and a church with its dark spire in strong relief against the clear, cold sky. The house was surrounded with evergreens, according to the English custom, which would have given almost an appearance of summer, but the morning was extremely frosty; the light vapor of the preceding evening had been precipitated by the cold, and covered all the trees and every blade of grass with its fine crystallizations. The rays of a bright morning sun had a dazzling effect among the glittering foliage. A robin perched upon the top of a mountain ash that hung its clusters of red berries just before my window, was basking himself in the sunshine and piping a few querulous notes, and a peacock was displaying all the glories of his train and strutting with the pride and gravity of a Spanish grandee on the terrace walk below. — *Christmas Day.*

Both the local and temporal points of view are different.

Thus feeding his mind with many sweet thoughts and "sugared suppositions," he journeyed along the sides of a

range of hills which look out upon some of the goodliest scenes of the mighty Hudson. The sun gradually wheeled his broad disk down into the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky without a breath of air to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of the mid-heaven. A slanting ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark gray and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air. — *The Legend of Sleepy Hollow.*

It was the very witching time of night that Ichabod, heavy-hearted and crestfallen, pursued his travel homewards along the sides of the lofty hills which rise above Tarry Town, and which he had traversed so cheerily in the afternoon. The hour was as dismal as himself. Far below him the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop riding quietly at anchor under the land. In the dead hush of midnight he could even hear the barking of the watch-dog from the opposite shore of the Hudson; but it was so vague and faint as only to give an idea of his distance from this faithful companion of man. Now and then, too, the long-drawn crowing of a cock accidentally awakened would sound far, far off, from some farmhouse away among the hills — but it was like a dreaming sound in his ear. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bull-frog from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in his bed. — *The Legend of Sleepy Hollow.*

The colors in the first description deserve attention. Its characteristic trait is not expressly stated except in very general terms,

but may be gathered from the details. In the second description, the characteristic trait is expressed in the beginning. The local point of view seems to be the same in the two descriptions; the temporal point of view is different.

From the birthplace of Shakespeare a few paces brought me to his grave. He lies buried in the chancel of the parish church, a large and venerable pile, mouldering with age, but richly ornamented. It stands on the banks of the Avon, on an embowered point, and separated by adjoining gardens from the suburbs of the town. Its situation is quiet and retired; the river runs murmuring at the foot of the churchyard, and the elms which grow upon its banks droop their branches into its clear bosom. An avenue of limes, the boughs of which are curiously interlaced so as to form in summer an arched way of foliage, leads up from the gate of the yard to the church porch. The graves are overgrown with grass; the gray tombstones, some of them nearly sunk into the earth, are half covered with moss, which has likewise tinted the reverend old building. Small birds have built their nests among the cornices and fissures of the walls, and keep up a continual flutter and chirping, and rooks are sailing and cawing about its lofty gray spire. — *Stratford-on-Avon.*

We approached the church through the avenue of limes, and entered by a Gothic porch, highly ornamented, with carved doors of massive oak. The interior is spacious, and the architecture and embellishments superior to those of most country churches. There are several ancient monuments of nobility and gentry, over some of which hang funeral escutcheons and banners dropping piecemeal from the walls. The tomb of Shakespeare is in the chancel. The place is solemn and sepulchral. Tall elms wave before the pointed windows, and the Avon, which runs at a short distance from the walls, keeps up a low perpetual murmur. A flat stone marks the spot where the bard is buried. There are four lines inscribed on it, said to have been written by himself, and which have in them something extremely awful. If they are indeed his own, they show

Holy Trinity Parish Church, Stratford-on-Avon.

that solicitude about the quiet of the grave which seems natural to fine sensibilities and thoughtful minds : —

> Good friend, for Jesus' sake, forbeare
> To dig the dust enclosèd here.
> Blessed be he that spares these stones,
> And curst be he that moves my bones.
>
> — *Stratford-on-Avon.*

The local point of view is different in the two descriptions. In the former the church where Shakespeare is buried is viewed from the outside ; in the latter from the inside. It would be an interesting study to compare the various descriptions of churches found in the *Sketch Book*. See *The Country Church*, *The Widow and Her Son*, *Westminster Abbey*, *Christmas Day*, *The Pride of the Village*, *The Legend of Sleepy Hollow*.

EXERCISE LV.

In the following paragraphs, after analyzing the description, the student will point out how the characteristic trait is reflected in each detail. See analysis on page 125.

As Ichabod jogged slowly on his way, his eye, ever open to every symptom of culinary abundance, ranged with delight over the treasures of jolly autumn. On all sides he beheld vast store of apples; some hanging in oppressive opulence on the trees, some gathered into baskets and barrels for the market, others heaped up in rich piles for the cider press. Farther on he beheld great fields of Indian corn, with its golden ears peeping from their leafy coverts and holding out the promise of cakes and hasty pudding; and the yellow pumpkins lying beneath them, turning up their fair round bellies to the sun and giving ample prospects of the most luxurious of pies; and anon he passed the fragrant buckwheat fields, breathing the odor of the beehive, and as he beheld them soft anticipations stole over his mind of dainty slapjacks, well buttered and gar-

nished with honey or treacle by the delicate little dimpled hand of Katrina Van Tassel. — *The Legend of Sleepy Hollow.*

The paragraph is developed by enumerating the treasures of autumn. The characteristic traits are "abundance" and "culinary."

Nothing can be more imposing than the magnificence of English park scenery. Vast lawns that extend like sheets of vivid green, with here and there clumps of gigantic trees heaping up rich piles of foliage; the solemn pomp of groves and woodland glades with the deer trooping in silent herds across them, the hare bounding away to the covert, or the pheasant suddenly bursting upon the wing; the brook, taught to wind in natural meanderings or expand into a glassy lake; the sequestered pool, reflecting the quivering trees, with the yellow leaf sleeping on its bosom, and the trout roaming fearlessly about its limpid waters; while some rustic temple or sylvan statue, grown green and dank with age, gives an air of classic sanctity to the seclusion. — *Rural Life in England.*

How is the paragraph developed? How do the details show forth the ideas of "magnificence" and "imposing"?

V. ESSAY.

CONNECTED PARAGRAPHS.

PRECEPTS.

ESSENTIAL POINTS.

Proposition. — After choosing a subject for an essay, the writer should at the outset limit this subject to some definite issue. If this definite issue is set forth in a sentence, it is called the proposition or theme. The limitation of the subject is not always expressed in a single sentence. Sometimes it is explained throughout a whole paragraph; sometimes it is not explicitly stated at all, but it should be present to the writer if he hopes for unity in his composition. What the topic is, therefore, to the paragraph, the proposition is to the essay.

The *Country Church* is the subject of one of Irving's sketches. This subject might be limited to various definite issues. Irving's proposition, setting forth the definite issue in the case, is found in the very first sentence. "There are few places more favorable to the study of character than the English country church." For similar examples, see *The Wife, English Writers on America, Rural Life in England, Rural Funerals, The Angler.*

In the sketch, *The Art of Bookmaking,* the whole first paragraph is devoted to explaining the definite view of

the subject taken by the author. Compare also the first paragraphs of *The Broken Heart* and *Traits of Indian Character.*

In the sketch, *Roscoe*, there is no explicit statement of the proposition. It might be expressed thus: Roscoe is worthy of our admiration.

Gathering of Material. — The next point in an essay is the gathering of material. Ample matter will be suggested by the different modes of development.

Ordering of Material. — After the gathering of material comes its ordering or disposal. The writer should have a plan in mind, whether it is to be expressly stated or not. In general, the thought should grow in importance. In particular cases the order will vary much. What has been said of the order of thoughts in a paragraph, can be extended to a whole composition, for a paragraph is a composition in miniature.

Continuity in an Essay. — Continuity in an essay is preserved in the same way as in a paragraph. In the latter, sentences are bound together; in the former, the paragraphs are united. The first sentence of the paragraph generally shows the connection. Connectives are omitted, as in the case of sentences, for similar reasons.

In the first article of the *Sketch Book*, — *The Author's Account of Himself*, — by taking the first sentence of each paragraph, it will be seen how the paragraphs are connected. So well, too, are the paragraphs constructed that with the addition of part of the second sentence in the third paragraph and of a sentence in the middle of the last paragraph, a summary of the whole article can be written out. The order is that of time; the proposition is stated

in the opening sentence, and the connectives are printed in italics.

¶ I was always fond of visiting new scenes and observing strange characters and manners. ¶ *This rambling propensity* strengthened with my years. ¶ *Further* reading and thinking, though they brought *this vague inclination* into more reasonable bounds, only served to make it more decided. I visited various parts of my own country; and had I been merely a lover of fine scenery, I should have felt little desire to seek elsewhere its gratification. ¶ *But* Europe held forth all the charms of storied and poetical association. ¶ I had, *besides all this*, an earnest desire to see the great men of the earth. ¶ It has been either my good or evil lot to have my *roving passion* gratified. — As it is the fashion for *modern tourists* to travel pencil in hand, and bring home their portfolios filled with sketches, I am disposed to get up a few for the entertainment of my friends.

Make a like summary of the sketch, *Rural Life in England.* In the second paragraph take the first clause of the first sentence and the first part of the second sentence down to the words, "a small portion of the year." In the tenth paragraph, the sentence beginning, "In the country, too," should be added to the first sentence of the paragraph. In the eleventh paragraph, add to its first sentence the sentence beginning with, "The man of refinement, therefore." In the following paragraph take only the first clause. The two paragraphs at the end will have to be summarized. See page 74.

The writing of such summaries will sometimes be found useful to the student before the actual composition of an essay, and may with profit be put into practice in the exercises that follow.

EXERCISES.

IMITATION AND ANALYSIS OF CONNECTED PARAGRAPHS.

EXERCISE LVI.

Model.

Those who see the Englishman only in town are apt to form an unfavorable opinion of his social character. He is either absorbed in business, or distracted by the thousand engagements that dissipate time, thought, and feeling, in this huge metropolis. He has, therefore, too commonly a look of hurry and abstraction. Wherever he happens to be, he is on the point of going somewhere else; at the moment he is talking on one subject, his mind is wandering to another; and while paying a friendly visit, he is calculating how he shall economize time so as to pay the other visits allotted to the morning. An immense metropolis like London is calculated to make men selfish and uninteresting. In their casual and transient meetings they can but deal briefly in commonplaces. They present but the cold superficies of character — its rich and genial qualities have no time to be warmed into a flow.

It is in the country that the Englishman gives scope to his natural feelings. He breaks loose gladly from the cold formalities and negative civilities of town; throws off his habits of shy reserve, and becomes joyous and free-hearted. He manages to collect round him all the conveniences and elegancies of polite life, and to banish its restraints. His country-seat abounds with every requisite, either for studious retirement, tasteful gratification, or rural exercise. Books, paintings, music, horses, dogs, and sporting implements of all kinds, are at hand. He puts no constraint either upon his guests or himself, but, in the

true spirit of hospitality, provides the means of enjoyment, and leaves every one to partake according to his inclination. — *Rural Life in England.*

Subject: The Englishman in Town and in Country.

Analysis: —

1 ¶. How he acts in town.

2 ¶. How he acts in the country.

Subjects for Imitations.

A Soldier in Peace and in War.

A Boy in School and at Play.

A Laborer at Work and at Home.

The Workman during the Week and on Sunday.

EXERCISE LVII.

Model.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be for want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling-piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man in all country frolics for husking Indian corn, or building stone fences; the women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them. In a word Rip was ready to attend to anybody's business but his own; but as to doing family duty and keeping his farm in order, he found it impossible.

In fact, he declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong, in spite of him. His fences were continually falling to pieces; his cow would either go astray or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just as he had some out-door work to do; so that though his patrimonial estate had dwindled away under his management, acre by acre, until there was little more left than a mere patch of Indian corn and potatoes, yet it was the worst conditioned farm in the neighborhood. — *Rip Van Winkle.*

Subject: The Idleness of Rip Van Winkle.

Analysis: —

1 ¶. His earnestness in unprofitable labor.
   a. In sports.
   b. In helping his neighbors.

2 ¶. The reason alleged for failing to work his farm; its numerous faults.

Subjects for Imitations.

An Ideal Student.

Analysis: —

1 ¶. Prudent conduct.
   a. In taking suitable exercise.
   b. In doing appointed tasks.

2 ¶. The result of this way of acting; success in all details of school work.

The Grumbler.

Analysis: —

1 ¶. All kinds of excuses for himself.

2 ¶. All kinds of complaints of others.

An Indolent Scholar.

The Poor Business Man.

The Tramp.

EXERCISE LVIII.

Model.

I said, that at sea all is vacancy; I should correct the impression. To one given to day-dreaming, and fond of losing himself in reveries, a sea voyage is full of subjects for meditation; but then they are the wonders of the deep and of the air, and rather tend to abstract the mind from worldly themes. I delighted to loll over the quarter-railing, or climb to the main-top of a calm day, and muse for hours together on the tranquil bosom of a summer's sea; to gaze upon the piles of golden clouds just peering above the horizon, fancy them some fairy realms, and people them with a creation of my own; — to watch the gently undulating billows, rolling their silver volumes, as if to die away on those happy shores.

There was a delicious sensation of mingled security and awe with which I looked down from my giddy height on the monsters of the deep in their uncouth gambols: shoals of porpoises tumbling about the bow of the ship; the grampus slowly heaving his huge form above the surface; or the ravenous shark darting like a spectre through the blue waters. My imagination would conjure up all that I had heard or read of the watery world beneath me; of the finny herds that roam its fathomless valleys; of the shapeless monsters that lurk among the very foundations of the earth; and of those wild phantasms that swell the tales of fishermen and sailors.

Sometimes a distant sail, gliding along the edge of the ocean, would be another theme of idle speculation. How interesting this fragment of a world, hastening to rejoin the great mass of existence! What a glorious monument of human invention, which has in a manner triumphed over wind and wave, has brought the ends of the world into communion, has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south, has diffused the light of knowledge and the charities of cultivated life, and has thus bound together those scattered portions of the human race be-

tween which nature seemed to have thrown an insurmountable barrier. — *The Voyage.*

Subject: Reveries during a Voyage.

Analysis: —

1 ¶. A sea voyage is full of subjects for meditation.
2 ¶. Inhabitants of the deep seen and imagined.
3 ¶. A distant sail suggests speculations on the effects of commerce.

Subjects for Imitations.

Reveries in a Balloon.
Views from the Elevated Railroad.
Thoughts suggested by a Bicycle Ride.
View from the Window of a Railroad Car.

EXERCISE LIX.

Model.

One of the least pleasing effects of modern refinement is the havoc it has made among the hearty old holiday customs. It has completely taken off the sharp touchings and spirited reliefs of these embellishments of life, and has worn down society into a more smooth and polished, but certainly a less characteristic surface. Many of the games and ceremonials of Christmas have entirely disappeared, and like the sherris sack of old Falstaff are become matters of speculation and dispute among commentators. They flourished in times full of spirit and lustihood, when men enjoyed life roughly, but heartily and vigorously; times wild and picturesque, which have furnished poetry with its richest materials, and the drama with its most attractive variety of characters and manners. The world has become more worldly. There is more of dissipation and less of enjoyment. Pleasure has expanded into a broader, but a shallower stream, and has forsaken many of those deep and quiet channels where it flowed sweetly through the calm bosom

of domestic life. Society has acquired a more enlightened and elegant tone, but it has lost many of its strong local peculiarities, its home-bred feelings, its honest fireside delights. The traditionary customs of golden-hearted antiquity, its feudal hospitalities and lordly wassailings, have passed away with the baronial castles and stately manor houses in which they were celebrated. They comported with the shadowy hall, the great oaken gallery, and the tapestried parlor, but are unfitted to the light showy saloons and gay drawing-rooms of the modern villa.

Shorn, however, as it is, of its ancient and festive honors, Christmas is still a period of delightful excitement in England. It is gratifying to see that home feeling completely aroused which holds so powerful a place in every English bosom. The preparations making on every side for the social board that is again to unite friends and kindred; the presents of good cheer passing and repassing, — those tokens of regard and quickeners of kind feelings; the evergreens distributed about houses and churches, emblems of peace and gladness, — all these have the most pleasing effect in producing fond associations and kindling benevolent sympathies. Even the sound of the waits, rude as may be their minstrelsy, breaks upon the mid-watches of a winter night with the effect of perfect harmony. As I have been awakened by them in that still and solemn hour "when deep sleep falleth upon man," I have listened with a hushed delight, and connecting them with the sacred and joyous occasion, have almost fancied them into another celestial choir announcing peace and good-will to mankind.

How delightfully the imagination, when wrought upon by these moral influences, turns everything to melody and beauty! The very crowing of the cock, heard sometimes in the profound repose of the country, "telling the night watches to his feathery dames," was thought by the common people to announce the approach of this sacred festival.

> Some say that ever 'gainst that season comes
> Wherein our Saviour's birth is celebrated,
> This bird of dawning singeth all night long;

> And then, they say, no spirit dare stir abroad;
> The nights are wholesome — then no planets strike,
> No fairy takes, nor witch hath power to charm,
> So hallow'd and so gracious is the time. — *Christmas.*

Subject: Christmas, Past and Present.

Analysis: —

1 ¶. Changes in holiday customs and the reason.
2 ¶. Christmas, however, still retains many pleasures.
3 ¶. Feelings aroused by the season.

Subjects for Imitations.

The Fourth of July, Past and Present.

Analysis: —

1 ¶. State the changes that have taken place; give the reasons.
2 ¶. The holiday still has its pleasures. Enumerate them.
3 ¶. Feelings aroused by the day.

College Days in the Past and Present. (*Complaints of an old boy.*)

Ancient and Modern Travel. (*Note changes; compare comforts.*)

Mediæval and Modern Warfare. (*Note changes; emumerate evils still remaining.*)

EXERCISE LX.

Model.

They were under the particular guardianship of the coachman, to whom, whenever an opportunity presented, they addressed a host of questions, and pronounced him one of the best fellows in the world. Indeed, I could not but notice the more than ordinary air of bustle and importance of the coachman, who wore his hat a little on one side, and had a large bunch of Christmas greens stuck in the buttonhole of his coat. He is always a personage full of mighty care and business, but

he is particularly so during this season, having so many commissions to execute in consequence of the great interchange of presents. And here, perhaps, it may not be unacceptable to my untravelled readers, to have a sketch that may serve as a general representation of this very numerous and important class of functionaries, who have a dress, a manner, a language, an air peculiar to themselves and prevalent throughout the fraternity; so that wherever an English stage coachman may be seen, he cannot be mistaken for one of any other craft or mystery.

He has commonly a broad, full face, curiously mottled with red, as if the blood had been forced by hard feeding into every vessel of the skin; he is swelled into jolly dimensions by frequent potations of malt liquors, and his bulk is still further increased by a multiplicity of coats, in which he is buried like a cauliflower, the upper one reaching to his heels. He wears a broad-brimmed, low-crowned hat; a huge roll of colored handkerchief about his neck, knowingly knotted and tucked in at the bosom; and has in summer-time a large bouquet of flowers in his buttonhole — the present, most probably, of some enamored country lass. His waistcoat is commonly of some bright color, striped, and his smallclothes extend far below the knees to meet a pair of jockey boots which reach about halfway up his legs.

All this costume is maintained with much precision; he has a pride in having his clothes of excellent materials; and notwithstanding the seeming grossness of his appearance, there is still discernible that neatness and propriety of person which is almost inherent in an Englishman. He enjoys great consequence and consideration along the road; has frequent conferences with the village housewives, who look upon him as a man of great trust and dependence; and he seems to have a good understanding with every bright-eyed country lass. The moment he arrives where the horses are to be changed, he throws down the reins with something of an air and abandons the cattle to the care of the hostler, his duty being merely to

drive from one stage to another. When off the box his hands are thrust into the pockets of his great coat, and he rolls about the inn yard with an air of the most absolute lordliness. Here he is generally surrounded by an admiring throng of hostlers, stable-boys, shoeblacks, and those nameless hangers-on that infest inns and taverns and run errands and do all kinds of odd jobs for the privilege of battening on the drippings of the kitchen and the leakage of the taproom. These all look up to him as to an oracle, treasure up his cant phrases, echo his opinions about horses and other topics of jockey lore, and above all endeavor to imitate his air and carriage. Every ragamuffin that has a coat to his back thrusts his hands in the pockets, rolls in his gait, talks slang, and is an embryo "coachey." — *The Stage Coach.*

Subject: The Coachman.

Analysis: —

1 ¶. Circumstances under which he was seen. His general appearance on that occasion. Introduction to the description, noting the points to be described: dress, manner, language, air.

2 ¶. His person: face and body.
His dress. (*Note the order from the hat to the boots.*)

3 ¶. His manner: neatness and importance.
His air: at an inn; before his admirers.
His language.

Subjects for Imitations.

The College Athlete. (*The above analysis may be followed just as it is.*)

The Man of Fashion.

The Motor Man.

The Football Player.

The Policeman.

Write a description of some enthusiastic specialist, an entomologist or botanist or bibliomaniac, etc.

EXERCISE LXI.

Model.

There is something in the character and habits of the North American savage, taken in connection with the scenery over which he is accustomed to range, — its vast lakes, boundless forests, majestic rivers, and trackless plains, — that is to my mind wonderfully striking and sublime. He is formed for the wilderness, as the Arab is for the desert. His nature is stern, simple, and enduring; fitted to grapple with difficulties and to support privations. There seems but little soil in his heart for the support of the kindly virtues; and yet, if we would but take the trouble to penetrate through that proud stoicism and habitual taciturnity which lock up his character from casual observation, we should find him linked to his fellow-man of civilized life by more of those sympathies and affections than are usually ascribed to him.

It has been the lot of the unfortunate aborigines of America, in the early periods of colonization, to be doubly wronged by the white men: they have been dispossessed of their hereditary possessions by mercenary and frequently wanton warfare, and their characters have been traduced by bigoted and interested writers. The colonists often treated them like beasts of the forest, and the author has endeavored to justify him in his outrages. The former found it easier to exterminate than to civilize, the latter to vilify than to discriminate. The appellations of savage and pagan were deemed sufficient to sanction the hostilities of both; and thus the poor wanderers of the forest were persecuted and defamed, not because they were guilty, but because they were ignorant.

The rights of the savage have seldom been properly appreciated or respected by the white man. In peace he has too often been the dupe of artful traffic; in war he has been regarded as a ferocious animal whose life or death was a question of mere precaution and convenience. Man is cruelly wasteful of life when his own safety is endangered and he is

sheltered by impunity, and little mercy is to be expected from him when he feels the sting of the reptile and is conscious of the power to destroy. — *Traits of Indian Character.*

Subject: The Indian and his Treatment by the Whites.

Analysis: —

1 ¶. The striking character of the Indian; his nature; the kindly qualities hidden beneath his sternness.

2 ¶. The Indian has been doubly wronged — by the colonist and by the writer.

3 ¶. His rights are not respected; when? why?

Subjects for Imitations.

The Political Candidate.

Analysis: —

1 ¶. The qualities required of a candidate. He will have to be patient under difficulties of all kinds and thoroughly upright.

2 ¶. It is his lot to be doubly wronged. He is calumniated by his adversaries and overpraised by his friends.

3 ¶. His most sacred rights are not respected. Before nomination and before election. Ambition and rivalry.

The Game of Football.

Analysis: —

1 ¶. Its characteristics.

2 ¶. Misrepresentations by friends and foes.

3 ¶. True state of the case.

The American Boy.
The Negro.
The Laborer.
Strikes.
The Popular Novel.
The Greek Language.
The Middle Ages.

EXERCISE LXII.

Model.

The taste of the English in the cultivation of land, and in what is called landscape gardening, is unrivalled. They have studied nature intently, and discover an exquisite sense of her beautiful forms and harmonious combinations. Those charms which in other countries she lavishes in wild solitudes, are here assembled round the haunts of domestic life. They seem to have caught her coy and furtive graces, and spread them like witchery about their rural abodes.

Nothing can be more imposing than the magnificence of English park scenery. Vast lawns that extend like sheets of vivid green, with here and there clumps of gigantic trees heaping up rich piles of foliage; the solemn pomp of groves and woodland glades with the deer trooping in silent herds across them, the hare bounding away to the covert, or the pheasant suddenly bursting upon the wing; the brook taught to wind in natural meanderings or expand into a glassy lake; the sequestered pool, reflecting the quivering trees, with the yellow leaf sleeping on its bosom, and the trout roaming fearlessly about its limpid waters; while some rustic temple or sylvan statue, grown green and dank with age, gives an air of classic sanctity to the seclusion.

These are but a few of the features of park scenery; but what most delights me is the creative talent with which the English decorate the unostentatious abodes of middle life. The rudest habitation, the most unpromising and scanty portion of land, in the hands of an Englishman of taste, becomes a little paradise. With a nicely discriminating eye, he seizes at once upon its capabilities, and pictures in his mind the future landscape. The sterile spot grows into loveliness under his hand; and yet the operations of art which produce the effect are scarcely to be perceived. The cherishing and training of some trees; the cautious pruning of others; the nice distribution of flowers and plants of tender and graceful foliage; the intro-

duction of a green slope of velvet turf; the partial opening to a peep of blue distance, or silver gleam of water: all these are managed with a delicate tact, a pervading yet quiet assiduity, like the magic touchings with which a painter finishes up a favorite picture. — *Rural Life in England.*

Subject: The Landscape Gardening of the English.

Analysis: —

1 ¶. Their taste in the art. Source and application.
2 ¶. The magnificence of their park scenery.
3 ¶. The creative talent displayed in decorating humble abodes.

Subjects for Imitations.

The Sports of the American Schoolboy.

Analysis: —

1 ¶. His love of sport.
2 ¶. His indoor sports. The thorough equipment of his gymnasium.
3 ¶. His outdoor sports; their number and variety.

The Love of Liberty in America.

Analysis: —

1 ¶. Its source.
2 ¶. Its public manifestation.
3 ¶. Its private manifestation.

Mediæval Architecture: Churches and Public Buildings
Greek Art: Architecture and Sculpture.
A Large City: its Business Portion and its Suburbs.

EXERCISE LXIII.

Model.

It is said that many an unlucky urchin is induced to run away from his family, and betake himself to a seafaring life, from reading the history of Robinson Crusoe; and I suspect

that, in like manner, many of those worthy gentlemen who are given to haunt the sides of pastoral streams with angle rods in hand, may trace the origin of their passion to the seductive pages of honest Izaak Walton. I recollect studying his *Complete Angler* several years since, in company with a knot of friends in America, and moreover that we were all completely bitten with the angling mania. It was early in the year; but as soon as the weather was auspicious, and that the spring began to melt into the verge of summer, we took rod in hand and sallied into the country, as stark mad as was ever Don Quixote from reading books of chivalry.

One of our party had equalled the Don in the fulness of his equipments: being attired cap-à-pie for the enterprise. He wore a broad-skirted fustian coat, perplexed with half a hundred pockets; a pair of stout shoes, and leathern gaiters; a basket slung on one side for fish; a patent rod, a landing net, and a score of other inconveniences only to be found in the true angler's armory. Thus harnessed for the field, he was as great a matter of stare and wonderment among the country folk, who had never seen a regular angler, as was the steel-clad hero of La Mancha among the goatherds of the Sierra Morena.

Our first essay was along a mountain brook among the Highlands of the Hudson, a most unfortunate place for the execution of those piscatory tactics which had been invented along the velvet margins of quiet English rivulets. It was one of those wild streams that lavish among our romantic solitudes unheeded beauties enough to fill the sketch-book of a hunter of the picturesque. Sometimes it would leap down rocky shelves, making small cascades over which the trees threw their broad balancing sprays and long nameless weeds hung in fringes from the impending banks, dripping with diamond drops. Sometimes it would brawl and fret along a ravine in the matted shade of a forest, filling it with murmurs, and after this termagant career would steal forth into open day with the most placid, demure face imaginable; as I have seen some pestilent shrew of a housewife, after filling her home with uproar and ill-humor, come

dimpling out of doors, swimming and curtseying and smiling upon all the world.

How smoothly would this vagrant brook glide at such times through some bosom of green meadow-land among the mountains, where the quiet was only interrupted by the occasional tinkling of a bell from the lazy cattle among the clover, or the sound of a woodcutter's axe from the neighboring forest!

For my part, I was always a bungler at all kinds of sport that required either patience or adroitness, and had not angled above half an hour before I had completely "satisfied the sentiment" and convinced myself of the truth of Izaak Walton's opinion, that angling is something like poetry — a man must be born to it. I hooked myself instead of the fish, tangled my line in every tree, lost my bait, broke my rod, until I gave up the attempt in despair, and passed the day under the trees reading old Izaak, satisfied that it was his fascinating vein of honest simplicity and rural feeling that had bewitched me, and not the passion for angling. My companions, however, were more persevering in their delusion. I have them, at this moment, before my eyes, stealing along the border of the brook where it lay open to the day or was merely fringed by shrubs and bushes. I see the bittern rising with hollow scream as they break in upon his rarely invaded haunt, the kingfisher watching them suspiciously from his dry tree that overhangs the deep, black millpond in the gorge of the hills, the tortoise letting himself slip sideways from off the stone or log on which he is sunning himself, and the panic-struck frog plumping in headlong as they approach, and spreading an alarm throughout the watery world around. — *The Angler.*

Subject: A Fishing Expedition.

Analysis: —

1 ¶. Cause: the reading of Izaak Walton; the time.

2 ¶. Costume of one of the party.

3 ¶ and 4 ¶. Place: description of the mountain brook.

5 ¶. Result of the sport for the author and his companions.

(*The two following paragraphs in the sketch may be added.*)

THE ANGLERS.

Subjects for Imitations.

A Hunting Expedition.

Sea Fishing.

A Search for the First Flowers of Spring.

Amateur Geologists.

Describe an expedition which some young boys make in search of Indians.

EXERCISE LXIV.

Model.

I was always fond of visiting new scenes, and observing strange characters and manners. Even when a mere child I began my travels, and made many tours of discovery into foreign parts and unknown regions of my native city, to the frequent alarm of my parents, and the emolument of the town-crier. As I grew into boyhood, I extended the range of my observations. My holiday afternoons were spent in rambles about the surrounding country. I made myself familiar with all its places famous in history or fable. I knew every spot where a murder or robbery had been committed, or a ghost seen. I visited the neighboring villages, and added greatly to my stock of knowledge, by noting their habits and customs, and conversing with their sages and great men. I even journeyed one long summer's day to the summit of the most distant hill, whence I stretched my eye over many a mile of terra incognita, and was astonished to find how vast a globe I inhabited.

This rambling propensity strengthened with my years. Books of voyages and travels became my passion, and in devouring their contents I neglected the regular exercises of the school. How wistfully would I wander about the pier-heads in fine weather, and watch the parting ships, bound to distant climes; with what longing eyes would I gaze after their lessening sails, and waft myself in imagination to the ends of the earth!

Further reading and thinking, though they brought this

vague inclination into more reasonable bounds, only served to make it more decided. I visited various parts of my own country; and had I been merely a lover of fine scenery, I should have felt little desire to seek elsewhere its gratification, for on no country have the charms of nature been more prodigally lavished. Her mighty lakes, like oceans of liquid silver; her mountains, with their bright aërial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; her broad, deep rivers, rolling in solemn silence to the ocean; her trackless forests, where vegetation puts forth all its magnificence; her skies, kindling with the magic of summer clouds and glorious sunshine; — no, never need an American look beyond his own country for the sublime and beautiful of natural scenery.

But Europe held forth all the charms of storied and poetical association. There were to be seen the masterpieces of art, the refinements of highly cultivated society, the quaint peculiarities of ancient and local custom. My native country was full of youthful promise; Europe was rich in the accumulated treasures of age. Her very ruins told the history of the times gone by, and every mouldering stone was a chronicle. I longed to wander over the scenes of renowned achievement — to tread, as it were, in the footsteps of antiquity — to loiter about the ruined castle — to meditate on the falling tower — to escape, in short, from the commonplace realities of the present, and lose myself among the shadowy grandeurs of the past. — *The Author's Account of Himself.*

Subject: The Author's Love of Travel.

Analysis: —

1 ¶. His travels in childhood and in boyhood.

2 ¶. His desire grew stronger with years by reading books of travel and by watching ships sailing away.

3 ¶. The desire was not satisfied by beholding the sublime and beautiful scenery of America.

4 ¶. But he longed to behold the masterpieces of art and the ruins to be found in Europe.

Subjects for Imitations.

A Love of Reading.

Analysis: —

1 ¶. First manifestations.

2 ¶. The desire is strengthened with years by the reading of fiction. Describe how eagerly the windows of bookstores were gazed at.

3 ¶. The desire is not satisfied even by the large library of the town, with all its wealth of books.

4 ¶. But the longing to possess a library takes hold of the author.

Describe the growth of any other liking.

The Stamp Collector's Account of Himself.

The Life Story of a Coin Collector.

Write a description of the manner in which any great man's prevailing ambition grew; *e.g.* that of Columbus.

EXERCISE LXV.

Model.

It was, as I have said, a fine autumnal day, the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble-field.

The small birds were taking their farewell banquets. In the fulness of their revelry they fluttered, chirping and frolicking, from bush to bush and tree to tree, capricious from the very profusion and variety around them. There was the honest

cock robin, the favorite game of stripling sportsmen, with its loud querulous note; and the twittering blackbird, flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad black gorget, and splendid plumage; and the cedar bird with its red-tipt wings and yellow-tipt tail and its little monteiro cap of feathers; and the bluejay, that noisy coxcomb, in his gay light-blue coat and white underclothes, screaming and chattering, bobbing and nodding and bowing, and pretending to be on good terms with every songster of the grove.

As Ichabod jogged slowly on his way, his eye, ever open to every symptom of culinary abundance, ranged with delight over the treasures of jolly autumn. On all sides he beheld vast store of apples, some hanging in oppressive opulence on the trees, some gathered into baskets and barrels for the market, others heaped up in rich piles for the cider press. Farther on he beheld great fields of Indian corn, with its golden ears peeping from their leafy coverts and holding out the promise of cakes and hasty pudding; and the yellow pumpkins lying beneath them, turning up their fair round bellies to the sun and giving ample prospects of the most luxurious of pies; and anon he passed the fragrant buckwheat fields, breathing the odor of the bee-hive, and as he beheld them, soft anticipation stole over his mind of dainty slapjacks, well buttered and garnished with honey or treacle by the delicate little dimpled hand of Katrina Van Tassel.

Thus feeding his mind with many sweet thoughts and "sugared suppositions," he journeyed along the sides of a range of hills which look out upon some of the goodliest scenes of the mighty Hudson. The sun gradually wheeled his broad disk down into the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky, without a breath of air to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of the mid-heaven. A slant-

ing ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark gray and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air. — *The Legend of Sleepy Hollow.*

Subject: A Journey in Autumn along the Hudson.

Analysis: —

1 ¶. General description of the scenery; inanimate nature; animate nature.

2 ¶. Particular description; the birds.

3 ¶. The treasures of autumn promise delightful culinary abundance to Ichabod.

4 ¶. A goodly scene of the mighty Hudson.

Subjects for Imitations.

Going Home for Vacation.

Analysis: —

1 ¶. General description of summer.

2 ¶. Particular description; the birds or the flowers.

3 ¶. Promise of good sport in everything; in the streams, prospect of bathing; in the fields, of baseball; in the roads, of bicycling, etc.

4 ¶. View near home, or somewhere along the route.

The Return to School in September.

A Visit to a Friend in Winter.

A Visit to Rome by a Student of History.

Analysis: —

1 ¶. General view of the city.

2 ¶. The people.

3 ¶. The ruins and their recollections.

4 ¶. Description of some particular spot or building.

A Visit to Athens.

EXERCISE LXVI.

Model.

It was a fine sunny morning when the thrilling cry of "land!" was given from the masthead. None but those who have experienced it can form an idea of the delicious throng of sensations which rush into an American's bosom when he first comes in sight of Europe. There is a volume of associations with the very name. It is the land of promise, teeming with everything of which his childhood has heard, or on which his studious years have pondered.

From that time until the moment of arrival, it was all feverish excitement. The ships of war that prowled like guardian giants along the coast, the headlands of Ireland stretching out into the channel, the Welsh mountains towering into the clouds, — all were objects of intense interest. As we sailed up the Mersey, I reconnoitred the shores with a telescope. My eye dwelt with delight on neat cottages, with their trim shrubberies and green grass plots. I saw the mouldering ruin of an abbey overrun with ivy, and the taper spire of a village church rising from the brow of a neighboring hill — all were characteristic of England.

The tide and wind were so favorable that the ship was enabled to come at once to the pier. It was thronged with people; some, idle lookers-on, others, eager expectants of friends or relatives. I could distinguish the merchant to whom the ship was consigned. I knew him by his calculating brow and restless air. His hands were thrust into his pockets; he was whistling thoughtfully, and walking to and fro, a small space having been accorded him by the crowd, in deference to his temporary importance. There were repeated cheerings and salutations, interchanged between the shore and the ship, as friends happened to recognize each other. I particularly noticed one young woman of humble dress, but interesting demeanor. She was leaning forward from among the crowd; her eye hurried over the ship as it neared the shore, to catch

some wished-for countenance. She seemed disappointed and agitated; when I heard a faint voice call her name. It was from a poor sailor who had been ill all the voyage, and had excited the sympathy of every one on board. When the weather was fine, his messmates had spread a mattress for him on deck in the shade, but of late his illness had so increased, that he had taken to his hammock, and only breathed a wish that he might see his wife before he died. He had been helped on deck as we came up the river, and was now leaning against the shrouds, with a countenance so wasted, so pale, so ghastly, that it was no wonder even the eye of affection did not recognize him. But at the sound of his voice, her eye darted on his features; it read, at once, a whole volume of sorrow; she clasped her hands, uttered a faint shriek, and stood wringing them in silent agony.

All now was hurry and bustle. The meetings of acquaintances — the greetings of friends — the consultations of men of business. I alone was solitary and idle. I had no friend to meet, no cheering to receive. I stepped upon the land of my forefathers — but felt that I was a stranger in the land. — *The Voyage.*

Subject: The Arrival in England.

Analysis: —

1 ¶. Land announced; effect of the announcement.
2 ¶. Sights as the vessel drew near the port.
3 ¶. People at the pier, the owner of the vessel, the sick sailor's wife.
4 ¶. The landing.

Subjects for Imitations.

First Arrival at a Boarding School.

Analysis: —

1 ¶. The station where the school is situated is announced; the effect.
2 ¶. Sights to be seen on the way to school.

3 ¶. People at the college; teacher or officer of the school. A student comes forward to greet one who has arrived the same time with yourself.

4 ¶. Entrance into school.

The Return of Victorious Athletes to their College.

Analysis: —

1 ¶. "They come."

2 ¶. Escort of students; cheers of welcome.

3 ¶. The heroes.

4 ¶. Home again.

Graduation Day.

Analysis: —

1 ¶. Day approaches.

2 ¶. Preparations.

3 ¶. Day itself; friends of the graduates.

4 ¶. The world.

EXERCISE LXVII.

Model.

I now bade a reluctant farewell to the old hall. My mind had become so completely possessed by the imaginary scenes and characters connected with it, that I seemed to be actually living among them. Everything brought them, as it were, before my eyes; and as the door of the dining-room opened, I almost expected to hear the feeble voice of Master Silence quavering forth his favorite ditty: —

> 'Tis merry in hall, when beards wag all,
> And welcome merry Shrove-tide!

On returning to my inn I could not but reflect on the singular gift of the poet; to be able thus to spread the magic of his mind over the very face of nature, to give to things and places a charm and character not their own, and to turn this "working-day world" into a perfect fairy-land. He is indeed the true

enchanter, whose spell operates, not upon the senses, but upon the imagination and the heart. Under the wizard influence of Shakespeare I had been walking all day in a complete delusion. I had surveyed the landscape through the prism of poetry, which tinged every object with the hues of the rainbow. I had been surrounded with fancied beings, with mere airy nothings conjured up by poetic power, yet which to me had all the charm of reality. I had heard Jaques soliloquize beneath his oak, had beheld the fair Rosalind and her companion adventuring through the woodlands, and above all had been once more present in spirit with fat Jack Falstaff and his contemporaries, from the august Justice Shallow down to the gentle Master Slender and the sweet Anne Page. Ten thousand honors and blessings on the bard who has thus gilded the dull realities of life with innocent illusions, who has spread exquisite and unbought pleasures in my chequered path, and beguiled my spirit in many a lonely hour with all the cordial and cheerful sympathies of social life!

As I crossed the bridge over the Avon on my return, I paused to contemplate the distant church in which the poet lies buried, and could not but exult in the malediction which has kept his ashes undisturbed in its quiet and hallowed vaults. What honor could his name have derived from being mingled in dusty companionship with the epitaphs and escutcheons and venal eulogiums of a titled multitude? What would a crowded corner in Westminster Abbey have been, compared with this reverend pile which seems to stand in beautiful loneliness as his sole mausoleum! The solicitude about the grave may be but the offspring of an overwrought sensibility; but human nature is made up of foibles and prejudices, and its best and tenderest affections are mingled with these factitious feelings. He who has sought renown about the world, and has reaped a full harvest of worldly favor, will find after all that there is no love, no admiration, no applause so sweet to the soul as that which springs up in his native place. It is there that he seeks to be gathered in peace and honor among his kindred and his early friends. And when the weary heart and failing head begin to

warn him that the evening of life is drawing on, he turns as fondly as does the infant to the mother's arms, to sink to sleep in the bosom of the scene of his childhood.

How would it have cheered the spirit of the youthful bard when, wandering forth in disgrace upon a doubtful world, he cast back a heavy look upon his paternal home, could he have foreseen that before many years he should return to it covered with renown; that his name should become the boast and glory of his native place; that his ashes should be religiously guarded as its most precious treasure; and that its lessening spire, on which his eyes were fixed in tearful contemplation, should one day become the beacon, towering amidst the gentle landscape, to guide the literary pilgrim of every nation to his tomb! — *Stratford-on-Avon.*

Subject: A Visit to Shakespeare's Birthplace.

Analysis: —

1 ¶. Imaginary characters seem to be actually living.

2 ¶. The singular gift of the poet in working upon the imagination.

a. In general.

b. In the case of Shakespeare.

3 ¶. How proper it was to bury him in his native place.

4 ¶. How consoled the poet would have been when leaving home, could he have foreseen his future renown.

Subject for Imitations.

A Visit to Mt. Vernon.

Analysis: —

1 ¶. Characters of history seem to be actually living.

2 ¶. The privilege the patriot enjoys of being always remembered.

a. In general.

b. In Washington's case. Mention the facts of his life that are recalled.

3 ¶. The appropriateness of burying Washington at his home, to which he retired, shunning all further honors.

4 ¶. How well he would feel repaid for all he suffered in behalf of freedom, could he know the good results of his endeavors.

The Grave of Benedict Arnold. (*The traitor's fate and disgrace.*)

The Home of Webster. (*The orator's power and glory.*)

A Visit to the Coliseum. (*The gladiator's fight, the death of the martyrs.*)

An Old Battlefield.

EXERCISE LXVIII.

Model.

The sound of casual footsteps had ceased from the abbey. I could only hear, now and then, the distant voice of the priest repeating the evening service, and the faint responses of the choir; these paused for a time, and all was hushed. The stillness, the desertion and obscurity that were gradually prevailing around, gave a deeper and more solemn interest to the place;

> For in the silent grave no conversation,
> No joyful tread of friends, no voice of lovers,
> No careful father's counsel — nothing's heard,
> For nothing is, but all oblivion,
> Dust, and an endless darkness.

Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! — And now they rise in triumph and

acclamation, heaving higher and higher their accordant notes and piling sound on sound. — And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful — it fills the vast pile and seems to jar the very walls — the ear is stunned — the senses are overwhelmed. And now it is winding up in full jubilee — it is rising from the earth to heaven — the very soul seems rapt away and floated upwards on this swelling tide of harmony!

I sat for some time lost in that kind of revery which a strain of music is apt sometimes to inspire: the shadows of evening were gradually thickening round me; the monuments began to cast deeper and deeper gloom; and the distant clock again gave token of the slowly waning day.

I rose and prepared to leave the abbey. As I descended the flight of steps which lead into the body of the building, my eye was caught by the shrine of Edward the Confessor, and I ascended the small staircase that conducts to it, to take from thence a general survey of this wilderness of tombs. The shrine is elevated upon a kind of platform, and close around it are the sepulchres of various kings and queens. From this eminence the eye looks down between pillars and funeral trophies to the chapels and chambers below, crowded with tombs, where warriors, prelates, courtiers, and statesmen lie mouldering in their "beds of darkness." Close by me stood the great chair of coronation, rudely carved of oak, in the barbarous taste of a remote and Gothic age. The scene seemed almost as if contrived, with theatrical artifice, to produce an effect upon the beholder. Here was a type of the beginning and the end of human pomp and power; here it was literally but a step from the throne to the sepulchre. Would not one think that these incongruous mementos had been gathered together as a lesson to living

Poets' Corner, Westminster Abbey.

greatness? — to show it, even in the moment of its proudest exaltation, the neglect and dishonor to which it must soon arrive; how soon that crown which encircles its brow must pass away, and it must lie down in the dust and disgraces of the tomb, and be trampled upon by the feet of the meanest of the multitude. For, strange to tell, even the grave is here no longer a sanctuary. There is a shocking levity in some natures which leads them to sport with awful and hallowed things, and there are base minds which delight to revenge on the illustrious dead the abject homage and grovelling servility which they pay to the living. The coffin of Edward the Confessor has been broken open, and his remains despoiled of their funereal ornaments; the sceptre has been stolen from the hand of the imperious Elizabeth, and the effigy of Henry the Fifth lies headless. Not a royal monument but bears some proof how false and fugitive is the homage of mankind. Some are plundered, some mutilated, some covered with ribaldry and insult — all more or less outraged and dishonored!

The last beams of day were now faintly streaming through the painted windows in the high vaults above me; the lower parts of the abbey were already wrapped in the obscurity of twilight. The chapels and aisles grew darker and darker. The effigies of the kings faded into shadows, the marble figures of the monuments assumed strange shapes in the uncertain light, the evening breeze crept through the aisles like the cold breath of the grave, and even the distant footfall of a verger traversing the Poet's Corner had something strange and dreary in its sound. I slowly retraced my morning's walk, and as I passed out at the portal of the cloisters, the door closing with a jarring noise behind me filled the whole building with echoes. — *Westminster Abbey.*

Subject: Evening in Westminster Abbey.

Analysis: —

1 ¶. Silence prevails in the abbey.

2 ¶. The music of the organ and the singing of the choir.

3 ¶. Evening comes on.

4 ¶. Scene from the shrine of Edward the Confessor. Effects of the scene upon the beholder: lessons from the humiliation and dishonor of the dead.

The paragraph is summed up in the sentence, "The scene seemed almost as if contrived, with theatrical artifice, to produce an effect upon the beholder."

5 ¶. Nightfall and departure from the abbey.

Subjects for Imitations.

A Visit to a Graveyard.

Analysis: —

1 ¶. Silence and loneliness.

2 ¶. Description of the setting sun. Lights and shadows.

3 ¶. Twilight.

4 ¶. The scene and its effect. (*See Gray's Elegy.*)

5 ¶. Nightfall and departure.

Storm at Sea. (2 ¶. *The waves and the wind.*)

Ship or Building on Fire. (2 ¶. *The flames and the smoke.*)

EXERCISE LXIX.

Model.

Ichabod Crane had a soft and foolish heart towards the sex, and it is not to be wondered at that so tempting a morsel soon found favor in his eyes, more especially after he had visited her in her paternal mansion. Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm, but within those everything was snug, happy, and well-conditioned. He was satisfied with his wealth, but not proud of it, and piqued himself upon the hearty abundance rather than the style in which he lived. His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers

are so fond of nestling. A great elm tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water, in a little well, formed of a barrel, and then stole sparkling away through the grass, to a neighboring brook, that babbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn, that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm; the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings, or buried in their bosoms, and others swelling, and cooing, and bowing about their dames, were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens; whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farmyard, and guinea fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings, and crowing in the pride and gladness of his heart — sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

The pedagogue's mouth watered, as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye, he pictured to himself every roasting-pig running about with a pudding in his belly, and an apple in his mouth; the pigeons were snugly put to bed in a comfortable pie, and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon and juicy relishing ham; not

a turkey but he beheld daintily trussed up with its gizzard under its wing, and peradventure a necklace of savory sausages: and even bright chanticleer himself lay sprawling on his back in a side-dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living.

As the enraptured Ichabod fancied all this, and as he rolled his great green eyes over the fat meadow lands, the rich fields of wheat, of rye, of buckwheat, and Indian corn, and the orchards burdened with ruddy fruit, which surrounded the warm tenement of Van Tassel, his heart yearned after the damsel who was to inherit these domains, and his imagination expanded with the idea how they might be readily turned into cash and the money invested in immense tracts of wild land and shingle palaces in the wilderness. Nay, his busy fancy already realized his hopes and presented to him the blooming Katrina, with a whole family of children, mounted on the top of a wagon loaded with household trumpery, with pots and kettles dangling beneath, and he beheld himself bestriding a pacing mare, with a colt at her heels, setting out for Kentucky, Tennessee, or the Lord knows where.

When he entered the house the conquest of his heart was complete. It was one of those spacious farmhouses with high-ridged but lowly sloping roofs, built in the style handed down from the first Dutch settlers, the low projecting eaves forming a piazza along the front capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use, and a great spinning-wheel at one end and a churn at the other showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the centre of the mansion and the place of usual residence. Here rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun, in another a quantity of linsey-woolsey just from the loom; ears of Indian corn and strings of dried

apples and peaches hung in gay festoons along the walls, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs and dark mahogany tables shone like mirrors; andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock oranges and conch shells decorated the mantelpiece; strings of various colored birds' eggs were suspended above it. A great ostrich egg was hung from the centre of the room, and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.

From the moment Ichabod laid his eyes upon these regions of delight, the peace of his mind was at an end, and his only study was how to gain the affections of the peerless daughter of Van Tassel. In this enterprise, however, he had more real difficulties than generally fell to the lot of a knight-errant of yore, who seldom had anything but giants, enchanters, fiery dragons, and such like easily conquered adversaries to contend with; and had to make his way merely through gates of iron and brass, and walls of adamant, to the castle keep, where the lady of his heart was confined; all which he achieved as easily as a man would carve his way to the centre of a Christmas pie; and then the lady gave him her hand as a matter of course. Ichabod, on the contrary, had to win his way to the heart of a country coquette, beset with a labyrinth of whims and caprices, which were forever presenting new difficulties and impediments; and he had to encounter a host of fearful adversaries of real flesh and blood, the numerous rustic admirers, who beset every portal to her heart; keeping a watchful and angry eye upon each other, but ready to fly out in the common cause against any new competitor. — *The Legend of Sleepy Hollow.*

Remarks. — In this well-known description there are very many good qualities worthy of study and imitation. Among these qualities we might mention the life and animation in the first paragraph, the varied expression of like ideas in the second paragraph, and the apt metaphors and comparisons used throughout.

Subject: Ichabod Crane's Visit to the Home of Katrina Van Tassel.

Analysis: —

1 ¶. The homestead of Baltus Van Tassel; the barn, the farm-yard.
2 ¶. The visitor's imaginary banquet.
3 ¶. The hopes excited in Ichabod by this scene.
4 ¶. The interior of the farmhouse.
5 ¶. The determination of Ichabod to marry the heiress; difficulties of the enterprise.

Subjects for Imitations.

A Visit to the Senate.

Analysis: —

1 ¶. The Capitol at Washington; its site and exterior; various people to be seen about, messenger boys, clerks, office-seekers, visitors, etc.
2 ¶. The visitor imagines all these concerned about him.
3 ¶. He fancies his ambitions realized.
4 ¶. The interior of the Capitol; the Senate chamber.
5 ¶. The determination of the visitor to become a senator; difficulties.

A Visit to the White House by a Boy dreaming of the Presidency.

A Visit to a Library by one desiring to become an Author. (*Describe a library known to you.*)

The Landing of Columbus.

Analysis: —

1 ¶. The first sight of land.
2 ¶. Imagined wealth of the new country.
3 ¶. Hopes excited.
4 ¶. The landing.
5 ¶. The country gained for Spain.

The Conquest of Mexico.

EXERCISE LXX.

Model.

In this by-place of nature, there abode in a remote period of American history — that is to say, some thirty years since — a worthy wight of the name of Ichabod Crane, who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow for the purpose of instructing the children of the vicinity. He was a native of Connecticut, a State which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of Famine descending upon the earth, or some scarecrow eloped from a cornfield.

His school-house was a low building of one large room, rudely constructed of logs, the windows partly glazed and partly patched with leaves of old copy-books. It was most ingeniously secured at vacant hours by a withe twisted in the handle of the door and stakes set against the window-shutters; so that, though a thief might get in with perfect ease, he would find some embarrassment in getting out — an idea most probably borrowed by the architect, Yost Van Houten, from the mystery of an eel pot. The schoolhouse stood in a rather lonely but pleasant situation just at the foot of a woody hill, with a brook running close by, and a formidable birch tree growing at one end of it. From hence the low murmur of his pupils' voices,

conning over their lessons, might be heard in a drowsy summer's day, like the hum of a bee-hive; interrupted now and then by the authoritative voice of the master, in the tone of menace or command; or, peradventure, by the appalling sound of the birch, as he urged some tardy loiterer along the flowery path of knowledge. Truth to say, he was a conscientious man, and ever bore in mind the golden maxim, "Spare the rod and spoil the child." — Ichabod Crane's scholars certainly were not spoiled.

I would not have it imagined, however, that he was one of those cruel potentates of the school, who joy in the smart of their subjects; on the contrary, he administered justice with discrimination rather than severity; taking the burden off the backs of the weak, and laying it on those of the strong. Your mere puny stripling, that winced at the least flourish of the rod, was passed by with indulgence; but the claims of justice were satisfied by inflicting a double portion on some little, tough, wrong-headed, broad-skirted Dutch urchin, who sulked and swelled and grew dogged and sullen beneath the birch. All this he called "doing his duty by their parents"; and he never inflicted a chastisement without following it by the assurance, so consolatory to the smarting urchin, that "he would remember it, and thank him for it the longest day he had to live."

When school hours were over, he was even the companion and playmate of the larger boys; and on holiday afternoons would convoy some of the smaller ones home, who happened to have pretty sisters, or good housewives for mothers, noted for the comforts of the cupboard. Indeed it behooved him to keep on good terms with his pupils. The revenue arising from his school was small, and would have been scarcely sufficient to furnish him with daily bread — for he was a huge feeder, and though lank, had the dilating powers of an anaconda — but to help out his maintenance he was, according to country custom in those parts, boarded and lodged at the houses of the farmers whose children he instructed. With these he lived

successively a week at a time, thus going the rounds of the neighborhood with all his worldly effects tied up in a cotton handkerchief.

That all this might not be too onerous on the purses of his rustic patrons, who are apt to consider the costs of schooling a grievous burden and schoolmasters as mere drones, he had various ways of rendering himself both useful and agreeable. He assisted the farmers occasionally in the lighter labors of their farms, helped to make hay, mended the fences, took the horses to water, drove the cows from pasture, and cut wood for the winter fire. He laid aside, too, all the dominant dignity and absolute sway with which he lorded it in his little empire, the school, and became wonderfully gentle and ingratiating. He found favor in the eyes of the mothers by petting the children, particularly the youngest; and like the lion bold, which whilom so magnanimously the lamb did hold, he would sit with a child on one knee and rock a cradle with his foot for whole hours together.

In addition to his other vocations, he was the singing-master of the neighborhood, and picked up many bright shillings by instructing the young folks in psalmody. It was a matter of no little vanity to him, on Sundays, to take his station in front of the church gallery, with a band of chosen singers; where, in his own mind, he completely carried away the palm from the parson. Certain it is, his voice resounded far above all the rest of the congregation; and there are peculiar quavers still to be heard in that church, and which may even be heard half a mile off, quite to the opposite side of the mill-pond, on a still Sunday morning, which are said to be legitimately descended from the nose of Ichabod Crane. Thus, by divers little makeshifts in that ingenious way which is commonly denominated "by hook and by crook," the worthy pedagogue got on tolerably enough, and was thought, by all who understood nothing of the labor of headwork, to have a wonderfully easy life of it. — *The Legend of Sleepy Hollow.*

Subject: The Schoolmaster of Sleepy Hollow.

Analysis: —

1 ¶. His birthplace and his appearance.
2 ¶. His schoolhouse: description; sounds from it.
3 ¶. Administration of justice.
4 ¶. Boarding place.
5 ¶. Ways of rendering himself useful and agreeable.
6 ¶. Duties as a singing master.

Subjects for Imitations.

The Village Blacksmith. (*See Longfellow's poem.*)

Analysis: —

1 ¶. His personal appearance.
2 ¶. The blacksmith shop; sights and sounds.
3 ¶. Description of some of his work more in detail, *e.g.* shoeing a horse, putting a tire on a wheel.
4 ¶. His home.
5 ¶. Occupation of his leisure moments.
6 ¶. Sundays or holidays, or some special occupation described in detail.

The Politician.

The Pawnbroker.

Describe some quaint character you know.

The Village Innkeeper. (*Cf. The Deserted Village.*)

EXERCISE LXXI.

Model.

In a preceding paper I have spoken of an English Sunday in the country, and its tranquillizing effect upon the landscape: but where is its sacred influence more strikingly apparent than in the heart of that great Babel, London? On this sacred day the gigantic monster is charmed into repose. The intolerable

din and struggle of the week are at an end. The shops are shut. The fires of forges and manufactories are extinguished; and the sun, no longer obscured by murky clouds of smoke, pours down a sober, yellow radiance into the quiet streets. The few pedestrians we meet, instead of hurrying forward with anxious countenances, move leisurely along; their brows are smoothed from the wrinkles of business and care; they have put on their Sunday looks and Sunday manners with their Sunday clothes, and are cleansed in mind as well as in person.

And now the melodious clangor of bells from church towers summons their several flocks to the fold. Forth from his mansion issues the family of the decent tradesman, the small children in the advance; then the citizen and his comely spouse followed by the grown-up daughters, with small morocco-bound prayer-books laid in the folds of their pocket-handkerchiefs. The housemaid looks after them from the window admiring the finery of the family, and receiving perhaps a nod and smile from her young mistresses at whose toilet she has assisted.

Now rumbles along the carriage of some magnate of the city, peradventure an alderman or a sheriff; and now the patter of many feet announces a procession of charity scholars, in uniforms of antique cut, and each with a prayer-book under his arm.

The ringing of bells is at an end, the rumbling of the carriage has ceased, the pattering of feet is heard no more; the flocks are folded in ancient churches, cramped up in by-lanes and corners of the crowded city, where the vigilant beadle keeps watch, like the shepherd's dog, round the threshold of the sanctuary. For a time everything is hushed; but soon is heard the deep, pervading sound of the organ, rolling and vibrating through the empty lanes and courts, and the sweet chanting of the choir making them resound with melody and praise. Never have I been more sensible of the sanctifying effect of church music than when I have heard it thus poured forth like a river of joy through the inmost recesses of this great metropolis, elevating it, as it were, from all the sordid

pollutions of the week, and bearing the poor world-worn soul on a tide of triumphant harmony to heaven.

The morning service is at an end. The streets are again alive with the congregations returning to their homes, but soon again relapse into silence. Now comes on the Sunday dinner, which to the city tradesman is a meal of some importance. There is more leisure for social enjoyment at the board. Members of the family can now gather together who are separated by the laborious occupations of the week. A schoolboy may be permitted on that day to come to the paternal home; an old friend of the family takes his accustomed Sunday seat at the board, tells over his well-known stories, and rejoices young and old with his well-known jokes.

On Sunday afternoon the city pours forth its legions to breathe the fresh air and enjoy the sunshine of the parks and rural environs. Satirists may say what they please about the rural enjoyments of a London citizen on Sunday, but to me there is something delightful in beholding the poor prisoner of the crowded and dusty city enabled thus to come forth once a week and throw himself upon the green bosom of nature. He is like a child restored to the mother's breast; and they who first spread out these noble parks and magnificent pleasure-grounds which surround this huge metropolis have done at least as much for its health and morality as if they had expended the amount of cost in hospitals, prisons, and penitentiaries. — *A Sunday in London.*

Subject: A Sunday in London.

Analysis: —

1 ¶. The city is in complete repose.

2 ¶ and 3 ¶. The people going to church.

a. The tradesman and the citizen.

b. The alderman and the charity scholars.

4 ¶. The people in church; the music of the organ.

5 ¶. The Sunday dinner.

6 ¶. A visit to the parks on Sunday afternoon.

Subjects for Imitations.

Thanksgiving Day in the Country.

Analysis: —

1 ¶. The work of the year is over, and a day is set aside for thanksgiving.

2 ¶. Members of the family return to the old homestead. Mention the different occupations.

3 ¶. The welcome at the farm. Joy is manifested everywhere.

4 ¶. The Thanksgiving dinner.

5 ¶. A sleighride in the afternoon.

Independence Day in the City.

A Sunday in the Country.

A Presidential Convention.

Analysis: —

1 ¶. The crowded city.

2 ¶ and 3 ¶. The delegates assembling.

4 ¶. The nomination.

5 ¶. The adjournment.

6 ¶. The celebrations.

APPENDIX.

HINTS FOR DISTINCT READING AND SPEAKING.

Good reading and speaking depend largely upon distinct articulation. It is not lack of a strong voice which prevents most readers and speakers from being understood; it is rather lack of articulation. Indistinct articulation comes especially from rapidity, from the lessening in the volume of the voice, and from the difficulty of sounds.

RAPIDITY.

1. **Letters.** — Initial letters do not receive their full value. The voice hurries over letters to stress the accented syllable. At times there seems to be a tendency to assimilate a vowel to a succeeding vowel. Distinguish between *accept* and *except*, *accede* and *exceed*, *access* and *excess*. Don't say *opprove*, *occording*, *occount*, *oppoint* for *approve*, *according*, *account*, *appoint*. Don't say *ecknowledge* for *acknowledge*, *imployment* for *employment*, *idmit* for *admit*, or *privilige* for *privilege*. Don't drop or transpose letters, omitting the first "r" in *February* and *secretary* or saying *hunderd* for *hundred*, *perscribe* for *prescribe*.

2. **Syllables.** — The syllables which especially suffer from rapidity of articulation are those containing "l," "n," and "r." Don't say *principly* for *principally*, *actuly* for *actually*, *valuble* for *valuable*, *compny* for *company*;

histry, *memry*, *victry* for the full words. Distinguish *ru-in* and *rune*, *re-al* and *reel*, *ide-al* and *deal*.

3. **Words.** — Words at the beginning of sentences and of phrases, and small words of frequent occurrence are often joined with neighboring words and so made indistinct. *What's the matter* should not be *'Smatter;* nor should *wuz*, *fur*, *frum*, *becuz* take the place of *was*, *for*, *from*, *because*.

LESSENING OF VOLUME.

1. Final letters and syllables in words and final words in sentences are frequently lost. Pronounce the final "g" in all words ending in "ing," and the final letters in *kept*, *ask*, *give;* not *kep me*, *assed me*, *gimme* or *gay me* for *give me*, *gave me*. *Window* should not be called *windah;* so also for *yellow*, *fellow*, *follow*.

2. Don't go to the other extreme and emphasize last syllables. Final vowels are often obscured, but the final syllable should be distinct. Touch the vowel lightly, but give it its proper sound. Watch the final syllables in *obedience*, *Jerusalem*, *discipline*, *anthem*, *college*, and do not pronounce them as if spelled with the vowel "u."

DIFFICULTY OF SOUNDS.

1. The letter "r" causes much trouble. The letter is formed by bringing the tip of the tongue close to the palate. Many allow the tongue to lie flat and say *ah* for *ar*. The letter is often dropped at the end of a word or syllable; as *bahbeh*, *fahmeh*, *fatheh* for *barber*, *farmer*, *father;* *doah* for *door*. On the other hand, an "r" sound is often added to a final broad "a," especially if a

vowel begins the next word. The one who says *deah* for *dear* will say *idear* for *idea*. "No one saw a flaw in the law" is not to be read, "No one sawr a flawr in the lawr."

2. Insert a "y" sound before "u" in all syllables except those containing "r" or "l." Pronounce *dyuke*, not *juke*, for *duke;* and do not let *institute* or *destitute* end in a *toot*. A *tutor* differs from a *tooter*. *New* and *dew* are not pronounced *noo* and *do*.

3. The diphthong "au" found in *our*, *brown*, *ought*, *naught* has local varieties. In some sections *our* is pronounced *ar;* *brown* is pronounced *bran* or drawled with a distinct nasal tone; *sought* is sounded *sot* and *wrought* becomes *rot*.

4. Syllables with "l" and "r" are pronounced as if the vowel were "u." For *terrible America*, many say *turrible Ammurica;* for *willing self* they say *wulling sulf*.

5. The difficult combination causes the omission of "d" in *secondly* and *thirdly*, the "t" in *lastly*, *mostly*, *correctly*, the first "n" in *government;* the second "b" in *probably;* the "g" in *strength*.

6. The letter "t" is sometimes softened to "d," but a *writer* is not a *rider;* *matter* is not *madder;* *better* is not *bedder*.

7. The words *any* and *many* rime with *penny;* *been* with *sin*. Say *poetry*, not *poutry* or *potry*. The word *grievous*, has only one "i" and does not rime with *devious*. *Catch* the ball; do not *ketch* it. Rime *again* with *amen;* *apparent* with *pay rent*. Read "a *genuine Italian* on the *athletic* team is *often something* to be proud off," and be careful to pronounce correctly the words in italics.

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